JUNE

# **APOLLO**

1949

the Magazine of the Arts for May 32 1950 Connoisseurs and Collectors

LONDON

NEW YORK



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# CURRENT SHOWS AND COMMENTS BY PERSPEX

## TREASURES AND TRIFLES

AS ever even London quite so rich in art treasures as she is this June? The Munich pictures at the National Gallery; the Viennese treasures at the Tate; the Antique Dealers' Fair at Grosvenor House; the Austrian armour at the Tower; the Dutch Impressionists at the Guildhall; the Dutch and Flemish Old Masters at Slatter's Gallery and at Paul Larsen's; French Impressionists at the Lefevre and at Tooth's; Degas at Roland Browse; the Victorian Romantics at the Leicester; the water-colours of James Holland at the Leger and the sporting pictures of Henry Alken at Smith and Ellis's—the list goes on and on. Would it be bathos to mention the Royal Academy in this company of the well-established, or to remember that at a score of other galleries the strident moderns and their quieter contemporaries also stake their claim to our attention? At least here is something for all tastes, and for the catholic-minded

a rich choice. Both the Munich pictures and the Art Treasures from Vienna have arrived to us deviously after being shown in other Continental capitals; and readers of Apollo will enjoyed a critical pre-view when they were dealt with from Paris. Such will probably chiefly have whetted our desire for the master-works themselves; and it is safe to say that however we have much anticipated their coming the reality surpasses the promise. Foreknowledge has also had the effect of preparing us against the disappointment that certain supreme master-

PIETA
By BOTTICELLI.

From the Exhibition of pictures from the Alte Pinakothek, Munich, at the National Gallery.

Perspex's choice for the Picture of the Month.

pieces are not included. There are obvious reasons why some of the very old or the very large works should not go on tour, especially to our damp and changeable northern climates. The Titian "Christ Crowned with Thorns," the Dürer "Apostles," and even more the magnificent "Self-Portrait"—these particularly we miss from Munich; while from Vienna we want more than all else the great Brueghel "Landscapes," one at least of which is so well known in reproduction as almost to demand the revelation of the quality of the actual painting. How luxurious it is to "sigh for what is not" in the abundant presence of what is here! For the Hapsburgs and the monarchs of Bavaria over centuries and with excellent discernment commissioned, bought, begged, borrowed, bullied or simply stole these wonderful things from every artist and every country, combining, as they did, fine taste with all the amorality of the true collector, leaving at need a debt which took their subjects nearly half a century to repay, but anyway accumulating the masterpieces which now are shown for our delight in the National and the Tate.

One wanders among them getting one's own especial thrills. What can be singled out from the Munich masterpieces? Botticelli's enormous "Pieta" is, perhaps, the most compelling picture, for its magnificent linear design and the beauty of the

figure of the dead Christ (despite the faulty drawing of the near thigh). It was painted when the artist was moving into his final period of mystic art, under the stress of his religious emotions as they were aroused by the preaching of Savonarola. The almost cloying sweetness of his earlier sentiment is there, but with it that touch of anguish which the great preacher had introduced into Florentine life and thought. Botticelli is still so pronounced an idealist that the Christ remains a beautiful youth—

"His pale young body that she had borne and loved Lying like a broken flower against their knees" and Mary swoons in a grief which is half ecstatic. How different this is from the brutality and realism of that other great Christ picture in the exhibition, "The Mocking of Christ" by Grunewald, where the physical agony of the Master, beaten and bullied by His tormentors, surrounded and overwhelmed by hideous peasant

faces, is almost unbearable. It is interestingly indicative of the spirit of our time that this work by the Northern artist has been singled out for the loudest chorus of critical praise.

An interesting study might be made of the comparison of this angst (to use the overworked contemporary term) and the serenity of the great Italians and of the earlier German painters. For the very lovely works of the Master of the Life of the Virgin made for the altar of the Church of St. Ursula in Cologne about the middle of the XVth century, or the more purely decora-

tive panels from the Bartholomew altar, are serenity itself. From Giotto to Tintoretto the Italians remain unperturbed by their subjects, however tragic those subjects are, and indeed, however much—as we know in such an instance as that of Fra Angelico—they were in fact moved by religious feeling. Tintoretto himself, passionate worker for the Jesuit propaganda in the counter-Reformation, gives us in the "Christ in the House of Martha and Mary" a picture concerned entirely with beauty. This same spirit, linked with a Northern quaintness, invested the utterly charming works of Altdorfer: the "St. George" landscape and the "Birth of the Virgin" with its amusing flight of child angels circling round the pillars of the church in which the incident is placed. And it conquered Dürer, as the great "Paumgartner Altarpiece" shows.

To-day we turn to other gods: to El Greco, who, even when he paints moments of ecstasy or spiritual triumph, fills his canvases with restless passion; to Rembrandt's tragic genius (his six panels of the Passion in the Munich Exhibition are among the most thrilling things there); to the Flemish masters and the Neapolitans.

<sup>1</sup> The attribution is disputed by some art historians, but it is generally agreed that the centre group is from Botticelli's hand and the whole conception by him. If among the Munich pictures I enjoyed the little Altdorfer landscape with "St. George," at the Viennese Exhibition I was equally charmed by the tiny Jan Brueghel of "The Temptation" set in a beautifully observed mountain landscape full of delightful detail. Pieter Brueghel's "The Bird-Nester" and his "Storm at Sea" were fascinating, but not the pictures we wanted when we remembered the "Winter Landscape" and the "Peasant Wedding." The mention of this latter reminds one that at the Exhibition of Dutch and Flemish Masters this year at Slatter's Gallery there is the version of this picture which was made by Pieter Brueghel the Younger wherein he has transferred the main design and groups of figures from his father's indoor picture to one set in the open air in a village street. It makes a fascinating comparison and tells us much of the way that these Flemish artists worked. It is withal a very fine picture for its own sake and apart from any such cross reference. Indeed, this whole show at Slatter's, as we have learned to expect by its yearly recurrence, is full of good things and should not be missed by any lover of these schools. A genre piece, "A Glass of Wine," by that rare master Jacob Ochtervelt, reminds us that we possess works by him in the National Callerywich we will be a success the butter was the problem.

A genre piece, "A Glass of Wine," by that rare master Jacob Ochtervelt, reminds us that we possess works by him in the National Gallery which we will hope to see again when the whole space is once more available. A noble Salomon van Ruysdael "River Scene," and a selection of fruit and flower pieces, particularly one by Jan Baers, are among the attractions this year.

Back in the Tate Gallery from which we have strayed in our cases of Revueble contractions.

Back in the Tate Gallery from which we have strayed in our search for Brueghel one pays one's devoirs to the five portraits of the children of Philip IV of Spain by Velasquez. It is, of course, quite shocking to say that even while I am prostrate with admiration at the sheer painter's quality of almost everything Velasquez does, and especially among these the brilliant "Infanta Margareta in White," I remain entirely unmoved—as unmoved as the poor little rich girl herself in those inhuman clothes. Van Eyck's "Cardinal Albergati," the Rembrandt small "Self-Portrait," or Lotto's "Portrait of a Young Man" pleased me infinitely more; and Titian's "Pope Paul III Farnese" stood out among the wealth of Titians. The Rubens are unsurpassed, unless it is by those among the Munich pictures, especially the Self-Portrait with his first wife.

by those among the Munich pictures, especially the Self-Portrait with his first wife.

The pictures in the Viennese Exhibition are but a small part of the justly called Treasures, for there are incredible riches of sculpture, tapestries, vestments, goldsmith's work, ivories, armour, and vessels of crystal. Conspicuous among them is the famous gold Salt-cellar designed and made by Cellini, and the vestments, jewels and manuscripts of the Order of the Golden Fleece. Our thanks to the Arts Council for the opportunity of seeing these truly marvellous exhibitions.

Still in the demense of the Old Masters there is a very restrained.

seeing these truly marvellous exhibitions.

Still in the demesne of the Old Masters there is a very restrained (and by that token, to my taste, attractive) portrait by Rubens at the annual Exhibition in Paul Larsen's Gallery in Duke Street. The portrait is of Rubens' friend and collaborator, Jan Wildens, and its ownership can be traced right back to its possession by Wildens' son. The Exhibition includes a number of Flemish pictures of earlier centuries, as we would expect since Mr. Larsen is an acknowledged authority on early Flemish painting. From such artists as Pieter Brueghel and the Grimmers it moves to the XVIIth century Dutch painters, Salomon van Ruysdael with a "Skating Scene," and Avercamp with an especially fine landscape among them. The flower paintings shown extend from the XVIIth century work to that of Fantin-Latour in the late XIXth. I noted, too, an interesting Gainsborough belonging to that period when the Dutch landscapists were greatly influencing him. Both this exhibition and that at Slatter's prove fascinating pendants to the great official shows.

When exactly does an Old Master become Old? Perhaps it would be more relevant to ask when does he become a Master; for Wildenstein's, with a certain daring, have named their current show of a group of contemporary French artists, Maitres de Demain. They are, in fact, a set of good artists who, although accepting the modern idiom, have not been led into the wilder reaches of it, and have their feet solidly on Mother Earth and their eyes on her recognisable beauties. But I would be just a little hesitant to apply the term "Masters." Safer to assume that decease and a time-lag to give opportunity for considered valuation is a condition a priori; and therefore one is on surer ground in the French Exhibitions at Tooth's and at the Lefevre. Both cover something of the same period and men: the end of Romanticism with Delacroix (even though with only one work); a glimpse of the Barbizon school with Corot; the great Impressionists Monet, Sisley, Seurat, Pissarro; and thence to the Post-Impressionists, Cezanne well represented at both exhibitions and, at the Lefevre, the attraction of a very solid "Still Life" by Gauguin.

Tooth's Exhibition is called simply "Anthology," and is a collection of individual works each chosen simply for its beauty. It includes many paintings loaned from private collections, including the extremely fine Corot bought for the Barber Institute at Birmingham, and a singularly lovely Monet, "Voilier a Argenteuil." During May this Gallery has an exhibition of recent work by Geoffrey Tibble. An interesting artist, he has pursued his own line of the creation of luminous interiors with small groups of people caught in a momentary pattern of form and colour. It is a thoroughly English version of the masterly inconsequence which we have in Bonnard. There is more solidity, less dependence upon mere effects of light. Often the result is achieved by the strong colourful silhouette of the grouped dramatis personæ set against the simplicity of silver light on a background wall. There is pattern, a sense of ease and chance beauty which an artist's eye has caught. In this contemporary artist's work, at least, there is no feeling of strain, only an impression of loveliness caught unawares and put down with full significance.

Degas had this power supremely, though he often chose to depict a strenuous movement arrested at its moment of greatest strain. In individual works by him at Tooth's and at the Lefevre, as well as in a show of his paintings, drawings and the delightful bronzes at Roland Browse and Delbanco's Gallery, one is thrilled by him in both moods. One pastel, "La Loge," showing at the Lefevre is Degas at his best. A great part of it is given over to the squarely-seen back view of the head and cheek of a woman seated in the theatre box, her arm along the ledge; beyond and below these one glimpses part of the stage with three dancers. At first glance the composition is strangely clumsy, the near head overwhelming. Then its quality emerges: the Degas quality of the chance-seen which is nevertheless significantly beautiful as form and colour.

I would set over against this quality the absolute self-consciousness of so many of our modern artists. There is, for instance, at the Lefevre itself an Exhibition of the work of Robert MacBryde. It is much more pleasantly colourful than his earlier work (a slight concession to charm?), but it is still concerned with those forthright blatant designs which hover between jigsaw and primitive stained glass after the manner of the penultimate Picasso. One feels all the time that it takes a lot of doing to convert even the worst human countenance into that. In the reaction from Impressionism which was "only an eye" the artist has become "only a brain." Cubism, from which this type of art branches, is a sterile doctrine, however much we grant its intellectual claim. I feel that whatever momentary thrill one got from such work as MacBryde's there is nothing beyond that first impression. Like a drug it gradually loses its power and defeats its own end and purpose. One does not tire of a Degas (nor even of considerably lesser men) because they have all nature as their province, as the Old Masters did; but a MacBryde has shut himself into the cell of his own mind.

If one wishes to trace the steps whereby such an art has come

If one wishes to trace the steps whereby such an art has come into existence the Retrospective Exhibition of Wyndham Lewis's work at the Redfern will show them. Lewis was our strongest advocate of Cubism in those almost forgotten days just before the first world war when his "Blast" gave its few warlike toots which were planned to bring down the walls of Jericho, but, alas for high purpose, never reached the necessary seven. He "not only said it but skilfully did it" as some of the works at the Redfern testify. Happily he did much else beside, and this also is demonstrated in the comprehensive exhibition, with an underlying power of draughtsmanship and sensitive line. Mr. Lewis in those long-past days posed the famous question: "Artist, where is your vortex?" and led a movement which he christened Vorticism. This Exhibition shows that he himself can have as many vortices as he has moods and ideas.

Exigencies of space forbid dealing with the score of other exhibitions which clamour for attention. A modernist invasion of this year's Royal Academy was chiefly useful in causing one to realise how much more effective were the discreet rat-tats of such an artist as Francis Dodd than the violent demonstrations of the younger generation knocking at the door. The Summer Exhibition of the R.B.A., on the other hand, featured the recent works of Chirico who, having renounced the modernism of which he was at one time an accredited leader, was showing a roomful of pictures in his new Old style. Once again, one preferred the best of the normal exhibits of the old R.B.A. I noticed particularly, for instance, the work of Harold Workman, both here and at the stimulating show of the New English. But then, disciple of Browning that I am, I do believe "It's wiser being sane than mad"—even in a mad world.

# THE NINTH ANTIQUE DEALERS' FAIR

HE Antique Dealers' Fair has become one of London's outstanding summer events and ranks with the more important art exhibitions in the power to attract visitors from all parts of the world. Connoisseurs look forward to the opening, which this year, fittingly enough, will be performed on June 9th by the Duke of Devonshire, a member of the Royal Commission on Historical Monuments and himself the owner of many priceless treasures at his famous houses at Chatsworth and Bolton Abbey. Once again the Fair is housed in the Great Hall of Grosvenor House, London—the largest hotel ballroom in Europe, and it is estimated that the collection of objects of art of many kinds will have a total value of nearly £4,000,000.

Members of the Royal Family have once again promised to lend various antiques. Among the varied treasures that will be

on view is a fine old Chinese carved wooden figure of the Goddess of Mercy of the Ming Dynasty. One of the oldest exhibits is a stone Buddha dating from about A.D. 300 which was discovered in the North West Frontier Province of India—an impressive piece, for this Graeco Buddhist carving in horneblende schiste is 36 inches high and more than 16 inches wide. It is in excellent condition, and shows the Buddha standing with his right hand

raised as though bestowing a blessing.

For many visitors the charm of the Fair lies in the catholicity and scope of the exhibits, all of which are authentic pieces of pre-1830. The collection assumes, therefore, a fascinatingly diverse aspect which in itself is unique. For the present Fair, as in the case of the eight previous ones, a system of advisory committees formed of experts on each particular type of antique and comprising 16 panels in all have scrutinised and passed each piece to be shown. Every care is taken to ensure that every exhibit is not only antecedent to 1830, but also that it is an authentic antique of the period claimed for it. For many tyros, accordingly, the Fair has become to be as instructive as a course in research. Those in charge of the various exhibits have come accordingly, the Fair has become to be as instructive as a course in research. Those in charge of the various exhibits have come to be regarded as curators, and though many visitors go to the Fair to acquire possessions, a great many go to it to acquire knowledge and to verify and increase their own knowledge. The fact that the goods on view are also on sale, with the exception, naturally, of the Royal loans, gives a flexibility and range to the Fair which is unusual. At the Royal Academy and other investment are to the being the same as a child of the contract of the same as a child of the contract of the contract of the same as a child of the contract of the c

other important art exhibitions, when an exhibit is sold, a red label is affixed to it and it then remains in situ, a tantalising sight for the too-lates and a static feature of the exhibition. Not so at the Antique Dealers' Fair. When pieces are purchased they are usually replaced by others. The newcomers, however, do not by this means escape the eagle eye of the panel concerned. Each substitute piece is just as severely "vetted" and has to go through the same formula as its predecessor. Consequently, one can never be sure, rushing a friend or relation to see a (say) figurine that one simply must have, that the figurine has not given place to a Meissen group or a charming piece of Bow porcelain. That simply adds to the charm of the Fair. Indeed, "all the fun of the Fair," or at least a good deal of it, can be said to lie in this sweet uncertainty. You simply cannot say, if you go on the opening day, that you have "done the Fair." Most probably, like the shaking of a kaleidoscope, the scene has changed and to-morrow will show yet another vivid picture to charm and allure.

For this year's Fair, the third since the end of the war, the exhibitors have made a selection of exhibits which include rare specimens of gold and silver ware; jewellery and clocks; china and glass; books and manuscripts; furniture and carpets; tapestry and needlework; prints and paintings never before seen and never again likely to be seen—together in one vast exhi-tion. One does not need to feel that the exhibits are beyond the reach of all but a few. As well as treasures for the collector and connoisseur, the exhibits include a large variety of inexpensive pieces to suit all pockets. They will be shown by exhibitors whose names are known all over the world.

Undoubtedly one of the most interesting pieces in the realm

Undoubtedly one of the most interesting pieces in the realm of furniture is a rare Regency cabinet, of rosewood of the finest quality, unique on account of its hand-painted plaque in the centre of the door, an unusual feature in an English piece if one excepts the Wedgwood plaque-adorned book-cases of the Georgian era. The painting, which is in perfect condition, shows a view of Rome, with a bridge over the Tiber in the foreground, and bearing on the obverse the crossed swords of Dresden. The patina of the wood, the elegance of its form, and its graceful

proportions make this a truly lovely prize for the discerning connoisseur. It is an echo of days of leisure and grace.

connoisseur. It is an echo of days of leisure and grace. Among the many beautiful examples of furniture of all periods perhaps one of the most impressive is a fine carved and gilt Hepplewhite suite of furniture consisting of two settees, two fauteuils and eight armchairs, beautifully modelled and carved, covered in Rose du Barri and cream striped silk lampas. This suite is from Howsham Hall, Howsham, York, c. 1780.

There is especial historic interest in a pair of very fine console tables in carved pine supported on cabriole legs carved in leafwork and scrolls terminating in the head of a woman encased with pelmeting scroll and leafwork, c. 1740. These came from Trafalgar House, the property of Lord Nelson, and were already in that house when he bought it.

Examples of William and Mary pieces are numerous, and

Examples of William and Mary pieces are numerous, and Examples of William and Mary pieces are numerous, and include an unusual walnut cabinet and secretaire of fine colour and grain, with a candle slide and sloping desk. This has ten drawers above the desk, and, hidden in the cornice at the top, three secret drawers veiled by a deep sliding shelf, c. 1720. Another William and Mary exhibit is a walnut escritoire decorated with floral marqueterie in coloured woods from the same maker as the one in the Victoria and Albert Museum, both having the macaw and cherry bough panels of the 1690 period. This escritoire came from Brereton Hall, Holmes Chapel, Cheshire,

and is oak-lined throughout.

The adaptability and ingenuity of furniture designers of an The adaptability and ingenuity of furniture designers of an earlier age, particularly seen in Sheraton's work, is seen in many of the exhibits. There is, for example, an interesting mahogany Sheraton bonheur de jour with a flap to form a writing desk. An XVIIIth century mahogany dressing table needs no alteration to form a modern make-up table. The polished front lifts up on either side with a mirror on each, revealing many compartments for cosmetics, brushes and so on. An echo of other times is afforded by a invest casket or coffice for used by a wealthy. ments for cosmetics, brushes and so on. An echo of other times is afforded by a jewel casket or coiffre-fort used by a wealthy family when travelling by coach. It is made of wood decorated with red lacquer and with gilt metal mountings. The casket was securely fastened to the coach by bolts which went through the whole depth of the "safe" on either side, capable only of being released by means of a key, c. 1700. Another fascinating exhibit is a Regency period trick games table for backgammon, chess and draughts which can also be used as a flat table or writing desk. Included in the fine selection of French furniture is a bureaucabinet in acaiou (mahogany), unusual not only for its elaborate

Included in the fine selection of French furniture is a bureaucabinet in acajou (mahogany), unusual not only for its elaborate
decoration, but also because it is seldom that a bureau is made
with a cabinet above. The very delicate tambour shutters enclose three drawers of the cabinet, which, as well as others, has a
secret drawer operated by a spring.

Old silver, too, like old furniture, is often an illustration of
a way of life in other days. A fascinating example of the way
in which our present-day aids to easier living was anticipated by
our ancestors is provided by the "Argyle" (probably named for
the man who first thought of it)—a vessel for holding sauce or
gravy and keeping the contents piping hot on the table. The gravy and keeping the contents piping hot on the table. The "Argyle" was made in various forms, most often in the shape of a large jug. The example to be seen at the Fair was fashioned by a London silversmith in 1803. Sauceboats on view will inby a London silversmith in 1803. Sauceboats on view will include a pair of particularly graceful design made in London in 1735, with spout at both ends and a handle on either side. A rarity in form, if not in function, the sauceboats bear the Royal Crown and Cypher of George II. Another unusual vessel to be seen is a charming miniature punch-bowl weighing only half an ounce, of the William and Mary period, hall-marked 1689. Another miniature which is certain to arouse interest is a bleeding bowl, c. 1691, weighing only 6 dwts. This delightful and very early piece of the William and Mary period is also of London make and is beautifully marked. In contrast is a surgeon's bleeding bowl made by William Gamble of London in 1682, a perfect example of the silversmiths' craft of the Restoration bleeding bowl made by William Gamble of London in 1682, a perfect example of the silversmiths' craft of the Restoration

Cow creamers will always have an irresistible appeal for many collectors, and there will be at least one example to charm the cognoscenti—a delightful silver creamer in the form of a cow, dated 1767, complete with lidded back and with the mouth forming a spout through which in happier days rich cream was poured. Or if period silver inkstands form the lure, then there is one example, circa 1720, which is certain to interest. This beautiful Georgian piece comprises a heavy tray, ink container, sand-sifter

and bell, the latter, unusually enough, being marked with the leopard's head and bearing, like the tray, the Royal Arms and Cypher. The whole weighs 53 oz. 4 dwt.

As in previous years, drinking vessels are well featured, most of them of very early period. In this category are a Commonwealth cup (a silver wine cup) made in London in 1654 and weighing 7 oz., and a Cromwellian wine cup with very fine markings made in 1651, weighing only 1½ oz. A novelty sure weighing 7 02., and a cromatical markings made in 1651, weighing only 1½ oz. A novelty sure to appeal to the collector is a "tumbler" silver cup, so-called because it automatically returns to an upright position when knocked over. This was made in the reign of Charles II (1681) and is decorated with an engraved coat of arms. Maker's mark

E.G., weight 6.20 oz.

Among the many glass exhibits which will interest both savant and tyro is a rare posset cup made in 1670, before the savant and tyro is a rare posset cup made in 1670, before the London Glass Sellers Company inaugurated the policy of marking glass with the maker's seal, as a result of the discoveries of George Ravenscroft, the "father" of lead glass. The cup is between 3 and 4 inches high and has a graceful handle on either side and an equally delicate spout. It has gadrooning at the base and is heavily "crizzled." This "crizzling" or "crizzelling" is a recognised disease of glass caused by the experimental use and excess of an unfamiliar alkali. Too much lead was being used until George Ravenscroft discovered the correct composition and remedied the "crizzling." Like many "faults" the crizzled effect was not unpleasing, and its presence has undoubtedly increased the value of surviving examples. The sealing was inaugurated by the Glass Sellers Company in 1676, which places the date of the posset cup accurately as a few years antecedent to that date. Another glass exhibit of peculiar interest is one of the 23 known Another glass exhibit of peculiar interest is one of the 23 known Amen glasses which was recently found in a small auction room in Duns in Scotland. Every Amen glass, each a fine specimen in Duns in Scotland. Every Amen glass, each a fine specimen of Jacobean glass, has engraved upon it in diamond point either two or four verses of the Jacobite hymn, forerunner of the National Anthem, together with the Royal Crown, the Cypher J.R. direct and reversed, with the figure 8 entwined in the monogram to denote James VIII of Scotland (the Old Pretender) and the word "Amen" beneath. The particular glass to be shown at the Fair bears only two verses, one of which refers to the Young Pretender.

Porcelain and china form a varied and beautiful feature of the Fair. Some of the pieces—notably examples of Chelsea and Bow groups—are from the late Sir Bernard Eckstein's collection. Among these enchanting pieces is a very rare Bow group of two young dancers, which, unlike most Bow examples which are usually of single figures, show both figures on one pedestal. Another rarity in porcelain is an old English snuff box depicting the Duke of Marlborough on his famous white charger, with scenes from the Thirty Years' War in Continental enamel, circa A group calculated to start a fashion in collecting is that of English china poodles of sizes varying from 1 in. to 6½ ins. in height, mostly of the early XIXth century. Though several makers are represented in the collection the majority of the pieces come from the Rockingham factory in Yorkshire. The steady demand for these types of poodle models is likely to receive impetus from these exhibits.

Connoisseurs from all over the world will find the Oriental porcelains of particular interest in their rarity and variety, some of them dating back to the XIth century. Among the latter of them dating back to the XIth century. Among the latter there are a notable Ying Ching small cosmetic box and cover of

there are a notable Ying Ching small cosmetic box and cover of the Sung period in pale aquamarine glaze, the cover having the true piecrust markings, and a fine Ying Ching moulded bowl, believed to be a piece of the first porcelain made.

A subsique model of "The Drunken Poet" of the T'ang dynasty, Li Tai P'o, said to have composed his finest poems when in his cups, expresses the gently satirical humour of the early Chinese potter. The model, which is of the late Ming period porcelain, shows the poet in meditative mood leaning against his wine jar. Another exhibit consists of a collection of figures in his wine jar. Another exhibit consists of a collection of figures in Fulda porcelain such as has not been seen in this country for many years. These date from the latter half of the XVIIIth century and are very scarce. Among the figures is a set of seven bandsmen. Panels of birds and flowers in brilliant famille verte enamels

on a coral red ground decorate a beautiful old Chinese porcelain dish of the K'ang Hsi period (A.D. 1662-1720). A rare old Chinese blue and white porcelain scrap bowl with the reign mark of the Emperor Chia-Ching, Ming dynasty (a.b. 1522-1566), is from the collection of Mr. and Mrs. Alfred Clark. From the Pierpont Morgan collection comes a pair of large double porcelain traces of the King Heisenight. vases of the K'ang Hsi period.

The exquisite beauty of famille verte porcelain is seen in a

set of fine vases with covers, also of the K'ang Hsi period (1662-1720), believed to be unique outside of a museum. Famille rose of the Ch'ien-Hsi period (1736-1795) is featured in a pair of huge goldfish bowls in Chinese porcelain, an example of beautiful enamelling, while the very rare famille noire is represented by a handsome wine-pot with pierced outer casing, of the K'ang Hsi period (XVIIth century) period (XVIIth century).

Among the wealth of diverse objects of art is a finely executed

bronze fountain representing three sea horses and a Triton, with Neptune seated on their tails in the centre. It is still in working order, with water spouting from the horses' mouths and the Triton's horn. The fountain is believed to be of Venetian make

at executions.

and to date from 1560.

In the realm of carpets and pictures it is safe to say that there In the realm of carpets and pictures it is sale to say that there has never before been such a galaxy of fine examples at any one time. Some of the truly beautiful carpets are indeed pictures in themselves and of incomparable fineness.

One of the few pieces of Mary Tudor secular plate still in existence to be seen at the Fair is a magnificent silver-gilt wine

ewer weighing over forty-two ounces, made in London in 1554. With it is a rose-water dish made half a century later, the similarity in decoration making it probable that the dish was made to match the ewer. At all events both had been in the possession of one family for many generations until sold recently.

Another rare piece of silver is that of a mace or staff which belonged to John Crickett, Esq., a Marshal of the old High Court of Admiralty, which is about ten and a half inches long, surmounted by a crown, while round the rim is the name of the Marshal who held that office from 1783 to 1810. The handle is hollow, made so to carry warrants when the Marshal executed the orders of the Court to arrest individuals, and at attendance

As a tailpiece, mention should be made of an unusual, rather sentimental little exhibit. Children's toys, unless they be those belonging to princes and princesses, seldom remain intact long enough to become antiques. Visitors to the Fair, however, will belonging to princes and princesses, section remainded to the renough to become antiques. Visitors to the Fair, however, will be able to see a toy drum which is more than a century and a half old. The bottom of the drum is made from parchment on which is written a deposition made late in the XVIth or early

XVIIth century, according to the authority of the British Museum. On its side are the Royal Arms and the Cypher G.R.

The Fair opens on June 9th, under the patronage of H.M. Queen Mary, and will remain open until June 24th.

The net entrance money is to be divided between the Victoria League, Royal Air Force Benevolent Fund and the British Antique Association.

The Executive Committee consists of Cecil F. Turner (chairman), E. S. Goodland, J. J. Hodges, A. H. Jones, M.B.E., J. Bernard Perret, and Peter Sparks. M. Curran.

# APOLLO ANNUAL

The 1949 APOLLO ANNUAL is now on sale (£1. 1. 0) and copies can be bought at bookshops and newsagents and from the Publisher at 10 Vigo Street, Regent Street, London, W.I. The issue makes 89 plus xlv pages, bound in stout covers, and each of the twenty-four very liberally illustrated articles is eloquent, convincion and extremely

vincing and satisfying.

The furniture section deals with Calamander and Zebrawood; the French master cabinet-maker, Weisweiler; Penwork design on furniture in great vogue in the XIXth century; Papier maché furniture and Mantelpieces. Silver articles include Paul de Lamerie's Church Plate, the origination of design and the purpose of Scroll Salts; changing taste in Silver; and the section includes the section of the Islamic Swords and Early German Cutlery. The progressive popularity of ceramics is dealt with in articles on Meissen Ware, Early Staffordshire, Longton Hall, Chinese Snuff Bottles, Duché pottery, collecting in Georgia and South Carolina, and the uses of ultra violet rays for detecting damage restoration and for help in deciding factories of origin and in particular its reaction on Chelsea. The Painting section deals with Portrait Painting with Chelsea. The Painting section deals with Portrait Painting with its pitfalls and problems; and finally there is a review of prices, with enlightening comparisons. The writers of the articles are: VIVA KING, ROBERT CECIL, RICHARD TIMEWELL, ROY ALDERSON, SIMON HARCOURT-SMITH, JOHN RICHARDSON, CHARLES OMAN, N. M. PENZER, A. G. GRIMWADE, B. W. ROBINSON, J. F. HAYWARD, S. F. MACKENNA, WILLIAM S. WEEDEN, WARREN CLEMENTS, WILFRED JOHNSON, WILFRED R. LITTLE, RUTH MONROE GILMER, PAUL HOMMEL, ALEX G. LEWIS, A. MCLAREN YOUNG, A. C. SEWTER, HORACE SHIPP and PROFESSOR BODKIN.

Fig. I. Dredger by Peter Rasmussen, Viborg, c. 1677. In Private Collection.

# ENGLISH INFLUENCE ON DANISH SILVER

BY CHARLES OMAN

VERYONE who has read any book about old English silver has learnt how the English silvers has learnt how the English silversmiths went through a phase of imitating German designs and ornament in the XVIIth century, Dutch in the XVIIth century and French in the XVIIIth century. The influence exerted abroad by English silversmiths is still an almost unexplored subject, although almost three years ago I attempted to trace in an article (APOLLO, October, 1946) the spread of English designs in Sweden. The appearance of a new and fully-illustrated book on Danish silver provides an opportunity of continuing the enquiry.

In the present article I shall

In the present article I shall concentrate on the period between 1550 and 1820, but it should be remembered that to obtain a complete picture it would be necessary to go back to a very much earlier date. The union of Denmark and England under Cnut opened up the former country to ambitious young Englishmen and neither the sub-

sequent disruption nor the conquest of England put an end to the flow of English talent of all kinds across the North Sea. Clear traces of English influence are traceable on some of the magnificent early medieval gilt metal altar frontals and if documentary evidence is wanted there is, for instance, the fact that when in 1124 the abbey of St. Alban decided to order a new shrine for the English protomartyr, the task was entrusted to a monk named Anketyl. We are told that he had spent seven years in Denmark as a royal goldsmith and as a warden of the mint, before returning to England to become a monk. English influence on Danish silversmiths did not remain important all through the Middle Ages. It was practically squeezed out during the XIVth and XVth centuries when important art

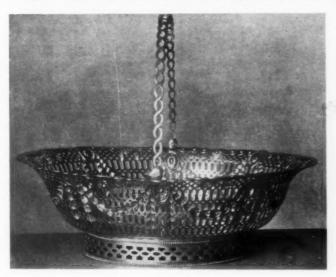




Fig. II. Coffee-pot by Jens Christensen, Copenhagen, 1727. In Private Collection.

centres grew up in the Hanseatic towns on Denmark's doorstep.

English influence appears again in the second half of the XVIIth century and at first the influence was mutual, for it was certainly from Denmark that English and Scottish silversmiths borrowed the design of the peg-tankard on three ball-feet. A fine cylindrical dredger made by a Viborg silversmith in about 1677 (Fig. I) will serve to illustrate the beginning of the taste for English designs in Denmark. It is in fact typical of what Danish silversmiths admired in English silver throughout the XVIIth and XVIIIth centuries, which was the successful combination of simplicity with a good form. Danish customers did not always ask for simplicity and to suit them the silversmiths

had to make ornate pieces but these were copied from Dutch, French or German designs. We look in vain for traces of the more elaborate forms of ornament used in England in the reigns of Charles II and William III.

A coffee-pot (or hot-milk jug?) made by a Copenhagen silversmith in 1727 (Fig. II) could pass as English work of the same date. Down to about 1740 Danish silversmiths were still copying the simpler forms of English plate such as sauce-boats.

Neither English Rococo decoration nor the forms which accompanied it held any appeal for Danish taste. Danish Rococo silver was inspired mainly from Germany. We may remark that English Rococo silver met with a generally poor reception in Europe and, indeed, Portugal appears to have been the only country where it was imitated.

English influence began to revive in Denmark in about 1790. By this time Europe was in the grips of the Neo-Classical style and the simplicity and beautiful shapes of Adam silver took Denmark by storm. Though French Louis XVI silver was certainly imported, it appears to have exerted extraordinarily little influence on Danish work. This is probably due in part to the fact that few Danish clients were prepared to pay for the more

Fig. III. Bread-basket by T. A. Westrop, Copenhagen, 1792. In Private Collection.



elaborate finish of plate made to the French standard of craftsmanship. The accompanying illustrations (Figs. III to VI) make it unnecessary to give any detailed justification of the claim of English influence. The only other point to note appears to be that the English style arrived late and that the Danish craftsmen seem generally to have remained a few years behind London fashions.

We are left with the problem of how exactly this English influence, for which there is so much evidence, was exerted. There is no single answer. In the late was exerted. There is no single answer. In the late XVIIth and early XVIIIth century a good deal of importance must be attributed to the supposition that a certain amount of English plate came to Denmark in the possession of resident English merchants and of Danish merchants who had spent some time in England. When discussing the no less remarkable spread of English influence in Sweden at the close of the XVIIIth century (Apollo, June, 1947), I was able to point to a Swedish silversmith working in London, who was almost certainly instrumental in introducing the Adam style into his country. It may well be that further investigation will disclose some Danish counterpart of Andrew Fogelberg, of Church Street, Soho. As against the existence of such an intermediary may be against the existence of such an intermediary may be urged the late arrival in Denmark of the English designs. Mr. Boesen suggests in his book that the Danish silversmiths were copying Sheffield Plate designs and states that a good deal of Sheffield Plate was imported into Denmark. There is certainly a great deal to be said for this the arrival to be said for the state of the sta said for this theory which would merely mean that the Danish silversmiths were copying the work of their English fellows at one remove. It must be remembered

Fig. IV. Tureen by Franciscus Kozlowsky, Copenhagen, 1799. Fredericksborg Castle.

Fig. V (left to right): Mustard-pot by C. A. Alberts, Copenhagen, 1805.

Salt-cellar by Carl Wentzel, Copenhagen, about 1815.

Mustard-pot by A. Holm, Copenhagen, about 1810.

Fig. VI. Teapot by Franciscus Kozlowsky, Copenhagen, 1812.

Figs. V and VI all in Private Collections.





that the manufacturers of Sheffield Plate also issued illustrated trade catalogues, and though the engravings of these are not of a high order they would be sufficiently accurate to transmit an idea to an intelligent foreign craftsman.

I should like here to express my gratitude to Mr. Boesen for the excellent photographs which have provided my illustrations.

<sup>1</sup> G. Boesen & Chr. Boje—Old Danish Silver was reviewed in the May issue of APOLLO.

# BOOKS RECEIVED

LASCAUX. ALAN HOUGHTON BRODERICK. Lindsay Drummond. 15s. FRENCH CHATEAUX.

FRENCH CHATEAUX. HENRI LEMAITRE. Batsford. 50s.
MANUAL OF HISTORIC ORNAMENT. RICHARD GLAZIER.
6th edition revised. Batsford. 15s.
ARMORIAL GLASS OF THE OXFORD DIOCESE 12501850. E. A. GREENING LAMBORN. Oxford University Press.

XXTH CENTURY SCULPTURE. E. H. RAMSDEN. Pleides Books. 25s. net. EUROPEAN CERAMIC ART. W. B. HONEY. Faber. 63s. net.



Egg-boiler of apple-green Sèvres porcelain decorated with gold and painted with cupids and trophies. It bears the date letter F for 1758

From the original in the Wallace Collection, by permission



"PERSEPHONE"—Over-lifesize statue in marble and genuine coloured stones

By Benno Elkan

# PERSEPHONE\_AN OVER-LIFESIZE FIGURE IN COLOURED STONES

BY BENNO ELKAN

A Sculptor's Conception and Manifestation

These extracts are taken from a book which the sculptor Benno Elkan is writing on his development as an artist. After five years of study in drawing and painting, he started sculpture on his own and, after some years in Paris, went to Rome. The years of his academic studies were intensely devoted to craftsmanship. In Paris his artistic life began to form itself. But coming from a purely Victorian background, the revolutionary movements of Paris impressed him so deeply that he hardly worked manually, but tried to find a way out of his controversial impressions. Rome quietened his unrest by its classical power, but did not finally satisfy him. Seeing the danger of becoming overwhelmed by what was after all strange to his real inner life, he sought an escape from stagnation, or of only embarrassing commotion.

The figure described in these pages shows his state of mind and

The figure described in these pages shows his state of mind and his struggles at that period. A strong naturalistic setback followed soon afterwards, until he found his final balance in a unity of both conceptions, for him happily experienced in Florence at a later

OW I began on a work which must have been a sort of reaction to the classical world with which I was confronted more than ever before, impressing itself forcefully on me wherever I went. And suddenly I noticed an inexplicable progress in my abilities—inexplicable like all which surrounds the mysticism of creation. Still a beginner, I started to shape an over-lifesize figure, later on well-known, and often reproduced as depicting a symbol of leave-taking: Persephone, daughter of Demeter, before leaving the wonderful earth to join her mother in the gloom of the Lower Regions. A womanly figure carries in her arms flowers, bending her head over them as if in parting. The vision was quite free from any kind of sentimentality; she was in my imagination simple and clear, moved only by some inner, scarcely concealed feeling. I visualised her built in great forms, severe lines moving up and down her mighty body, neither tender, of course, nor graceful. Feeling should fill her, not breaking out, and in her shape monumentality should prevail. Against all I had made before, I saw for the first time before my inner eye the importance of balance between inner and outer measure, and this I felt very strongly and immediately. In great happiness and great expectation I went ahead, and knew beyond doubt that I would have the strength to master the task I had set myself. I was filled by a strange certainty —justified by nothing at all, while the failure of my first large figure was by no means forgotten.

"In clay the whole figure grew without any wavering or altering in masses or silhouette, according to her preconceived image. There were no burdensome problems unsolved. Directly from my soul it emerged unchanged. Not like all those works whose impulses originated in Nature and were subject to searching trials, continuous testing. For Nature, wonderfully and perfectly

"In clay the whole figure grew without any wavering or altering in masses or silhouette, according to her preconceived image. There were no burdensome problems unsolved. Directly from my soul it emerged unchanged. Not like all those works whose impulses originated in Nature and were subject to searching trials, continuous testing. For Nature, wonderfully and perfectly as she may present herself—I came to discern this by many experiences—is not, and will never be, by herself, Art. She has to be transformed, and that the more intensely, the more her appearance seems seducingly perfect and near to a work of art. Seems, not is. To free one's inner imagination from the dross, the remains of Nature, is a painful process and very distressing to an artist, and a young one at that, who only thus distinguishes himself from the non-artist, even if the latter's work may otherwise be good craftsmanship. Like a day-dreamer I followed a supreme law, before I had consciously been able to recognize or define it. I worked towards its lyrical, its almost hidden dramatic beauty as it showed itself as a visionary image; this was so firmly established in me that I completely ignored, nay really forgot it, while I was working hard on its technical labour. For indeed, all led me towards its true end. Neither the feeling overflowed the organic half, nor the facts the dream-emanated phantom. Many tragic noble attempts have proved failures from an artistic misconception, from principled incongruity.

"Now the model was finished. There she appeared in her erectness, her weight on her left leg, the hip slightly forward. The right leg is only a little drawn back. In one arm she carries flowers, piling up to her breast. She bends her head, serious and at the same time serene, deeply over their melancholy fragrance, covering them with her other hand as if in delicate protection.

them with her other hand as if in delicate protection.

"The masses of her body are heavy, moving against one another like laden clouds. Her face, sunk down, is visible only in profile,

the hair tightly bound into a knot along the neck, towards her right shoulder, emphasising the solid form. But the lines leading along are like echoes of mourning melodies. All sounds flow up and down in continuous strains—but without joy. It is as if sorrow and lament had seized them. The commotion of this pathetic departure from the blooming Earth took hold of my own heart when I tried to give expression to my feelings. Again I saw the destiny of mortality when I looked out of the window of my working room and saw before me the town, called the Eternal, whose transitoriness spoke to me at each street corner through its majestic ruins. The dazzling sun above the far-off dome of St. Peter's, and below me on the wild, overgrown gardens, became pale and cold and lifeless, as so many things in this city of Rome, representing Death in the midst of all which seemed ecstatically alive. . . ."

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". . . The image of Persephone had stood before me from its first conception as a monumental and colourful one. During her inevitable primary state of clay and plaster the absence of all colour was especially painful to me; then I had her cast in bronze first, for a tombstone. However, the great beauty of her bronzen copper gleam covered with a veil of many different shades of green, seemed to me a departure from my genuine vision. Therefore the charm of the bronze did not satisfy me, being too gentle, too soft. I saw her greater, more powerful—more remote. I worked in that direction by firmly simplifying the forms when now executing the figure in stone, at the same time attentive not to lose in this process the wealth of detail such as the delicacy of her hands, the sorrowful expression of her face and of her whole body. Although I deepened all that was tender, I endeavoured to strengthen the monumental acerbity of her identity as a whole for the powerful effect of the colours to come.

"It was not enough to paint the figure; that seemed to me too ephemereal, too transient. I wanted the colours of real stones, and these set hard side by side, without painted weakening transitions. The whole figure was to impact itself on the onlooker with unavoidable force, leaving him no alternative, overpowering him through the unity of form and colour. I began to study coloured minerals.

"The subterranean treasures of the soil of Rome helped to realise my idea. The upper parts of the body were carved out of a selected piece of white marble, somewhat cloudy. The hair was of brown-golden onyx, which I fetched myself from a quarry in the Tyrol. The eyebrows were cut out from its darker splinters, the lashes over her closed eyes out of the yellow ones. The mouth was made of red-blood Egyptian jaspis; a small bright pink piece from the rose-coloured marble of the Dome of Milan formed the point of her breast. But for the veil hanging from her hips in many folds, I was lucky to find a very rare, in fact unique, column of cippolino. The colour of this material is known normally as being composed of long stripes from a pale white, through all sorts of shades of green, from a light, spring-leaf one to the dark green of moss. But this piece had more than that. It had yellow, purple and black stripes interspersed with the green ones. This column, this broken half of an antique column, had once been in a palace of the Emperor Nero, standing on the shore of Antium, which was flooded and sank into the sea. Now, after two thousand years, it had been washed up on the beach of the little village of Porto d'Anzio, near Rome, and I was able to secure this rare find.

"The stripes of this particular piece ran almost straight down,

"The stripes of this particular piece ran almost straight down, deviating here and there in waves which shortly returned to their original line. Down below they curved one into the other. I arranged my own folds in such a way that they followed the natural design of the stones, so that it seemed finally as if they were forming the stone, and the column as such had never existed. This was rather a strange coincidence and I could believe that the sea had surrendered this piece of antiquity just to assist me in the creation

of my statue.

"So much for the figure. But as for the flowers and the leaves which she holds in her arms—this was quite another task. The solution had to be a colourful unity, not too heavy of course, and on the other hand not impeding the gentle character of the flowers. While hair and dress allowed for hard contours, to increase the character of monumentality for which I was striving, it was different with flower contours which were going to dissolve towards all sides.

XUM

They had to be treated with great caution, as they were cutting into the delicate slightly yellowish white of the body, arms and hands. Piece by piece of the outer lines had to be arranged so that their silhouette would not be too sharp. And all the beautiful autumnal colours of the leaves, each of them melancholy and lively at the same time, should form an harmonious accord among themselves.

"I explored all Rome, where you can discover, if you find the right places, the most glorious little pieces of unimaginable beauty. So I found and have preserved to this very day a table whose round top is cut from a piece of strangely interwoven red-brown parts. It comes from the villa of Hadrian in Tivoli—the only place where this rare material has ever been found. I am writing these lines on its strange, history-burdened surface.

"But for my flowers I found nothing in all Roman Campagna. Either the colours were not suitable for my purpose, or the structure of the stone was so dense and dull that there was no lustre and no transparency. So I travelled to Oberstein, a little place in the narrow valley of the Nahe, a confluent of the Rhine, which is, narrow valley of the Nahe, a confluent of the Rhine, which is, together with a neighbouring townlet, Idar, the market of semiprecious stones and the polishing workshop for the whole world.
There you find what Persia and Uruguay, Siberia and India, Brazil
and Australia, send in raw material. There it is cut and polished,
and traded all over the globe. This valley is so narrow, the wall
of the rocks stands so near the little river that there is room only
for one row of houses. The church is high up in a sort of niche cut out of the rock, to be reached by steep steps only. If you walk into one of the small houses, each of which has a polishing workshop, and step out into the semi-darkness of a backyard overhung by the rock, you see lying there a rather dirty heap of something you imagine to be some building debris, or small coal. But if you take up a lump, you will find it very heavy; indeed, if you go over it with a wet cloth you are surprised to see the fascinating shining green of the most perfect sample of Ural malachite. In another heap lies the dark blue gleam of lapis lazuli from Afghanistan, little mountains of raw fluorescent opal, masses of amethyst-matrix and its protruding crystals, small blocks of rose-coloured quartz, chrysopras or moonstone, turquoise and obsidian and jaspis, blood and oss-coloured, heliotrope, turmaline and many others from fairytale strange lands.

"I was taken round by a friend, who being a trader is also a cutter and polisher, as they all are. I stayed several days until I had come to know all possible stones, and their effects in their broken, their half-polished, or their highly glossy states. Then I began to select pieces which would fit into the plaster negative I had brought with me from Rome. I chose pale lapis lazuli, a rather subdued green malachite, shining rose-coloured quartz, blood obsidian, yellowish jade and pale milky agate for my flowers, and matrix parts for the leaves. There are certain rocks which, in preparing for the production of the final precious stone, crumble into irregular holes and cracks. Their colours are the shades of autumnal decay, and it was from these rotting layers of such rocks that I chose the stones for the leaves. I selected pieces graduating from yellow to brown, from reddish to grey-green, all in fading half-tones. I modelled flowers and leaves in plaster into my mould, and had the final stone cut into the necessary forms, going occasionally to the bench myself to have a line drawn the way I wanted it to join with its neighbour. With an armful of diversely-shaped stones, I went back to Rome to have them adapted

into the waiting figure.

'Now the work was finished, and the Greek semi-goddess stood roow the work was infished, and the order semi-goddes stood there in front of me in her sombre glowing splendour. Or at least the experiment was finished in a piece of sculpture as I had never seen one before: that is, a figure out of coloured stones only, and done with strict consistency. All that is coloured in nature was equally coloured here, although in a stylised remoteness, the same was the original conception of the figure herself. Some sculptures I had met before were of mixed composition, out of feeble evasion. There were partly coloured genuine stones, parts were painted, or parts were even left white which were naturally in colour; or the whole sculpture was excessively realistic, showing no whole sculpture was excessively realistic, showing no grandeur whatsoever through stylising simplification. The same discrepancies were to be seen in Barrias' "La Verité se devoilant" in the Musée du Luxembourg in Paris; too much of a pleasant drawing-room conception, and over-lifesize at that. In the question of colour in sculpture, there is only one principle—that of excluding any compromise: it must serve only to enhance further into the abstract. To this end the plastic form has to be freed, loosened from all that is human naturalism, in order to allow and to bear the raising into the Sublime, the Distant, the Ideal. It has to consist of strong unmistakable pure elements and to leave It has to consist of strong unmistakable pure elements and to leave behind all that is connected with realities. One has probably, on

good grounds, tried to capture the colours of antiquity in repainting the Greek friezes and pediments in strongest blue, in flaming red, in vivid yellow, leaving the whites all the more conspicuous. So they must have looked, near the wonderful blue sky of Greece. down upon the crawling humanity in a mighty unity of form and colour. But how perfect the forms were by themselves one can see from the many examples which have now come down to the ground among us poor men. For although high up in their em-placement, they were nothing short in delicate details, in inexhaust-In all their magnificent majesty they had their attended to. In their monumentality they could ible richness. details carefully attended to. stand the near and the far, like the breast of the youth on the Arc de Triomphe in Paris, like the large stone figures of the Gothic cathedrals which are placed so high up that only occasionally could they be seen from nearby. He who does not feel the Absolute threefold, in the genuine Conception, the adequate Measure, and the Formation, should avoid the use of colour, which is appropriate to what is monumentally visualised, and the more so

have had any kind of fate and his possessions coveted.

#### 9 9 COVER PLATE

As our understanding of Netherlandish XVIIth century flower and fruit painting increases, the reputation of Ambrosius Bosschaerdt grows. We still know all too little about his life; but we are paying more and more attention to his exquisite work, and finding it challenges the best of the Dutch still life painters. He himself was a Flamand, but worked for a great part of his life in Holland as well as in his native country. He was a member of both Antwerp and the Middleburg Guilds, and we can trace his working in both cities from as early as 1588 until 1640. He did in Uteroth in Act the recognized deven of the Middleburg Challenge of

nis working in both cities from as early as 1588 until 1040. He died in Utrecht in 1645, the recognised doyen of the Middleburgh Guild, and greatly looked up to by the younger artists.

His masterpiece is probably the "Bouquet of Flowers" in the Mauritshaus at The Hague, for here he has not only given us a characteristically beautiful group set in a vase on a window sill with a few of the shells he loved to paint, but through the window a fine distant landscape. Another typical work is his "Flowers in a Player and White Veer" in the Pilipe Museum White Veer" in the Pilipe Museum White Veer".

with a few of the shells he loved to paint, but through the window a fine distant landscape. Another typical work is his "Flowers in a Blue and White Vase" in the Rijks Museum.

The painting now in the possession of Mr. Larsen possesses all Bosschaerdt's quality. Among the flower painters he is one of the most restrained, getting his effect by the use of quiet harmonious colours and without violently contrasting tones. His composition is often noticeable for a curiously squared massing of the flowers, a characteristic which is conspicuous in this picture which may well be regarded as one of Bosschaerdt's most important works. most important works.

GOYA IN THE DEMOCRATIC TRADITION. By F. D.

KLINGENDER. (Sidgwick & Jackson Ltd. £2 2s.)
There is an insatiable demand for studies of Goya's life and art; and this is easily understood in a Europe which has also suffered the Disasters of War on a greater scale in two major wars. To add to the existing works, writers are conscious of the need for a new approach; and Dr. Klingender (who has made a study of democratic revolutions in Europe) set up Goya as one of the of democratic revolutions in Europe) set up Goya as one of the protagonists of revolution, a hero of democracy, and states his thesis with uncompromising rigidity. In his preface he explains that his book "does not pretend to be an exhaustive appreciation of Goya's art"; and certain categories of his work (such as the portraits) are excluded. Instead, a good deal of space is given to the history and social conditions in Spain, very well summarised, which serves as a framework for Goya's life. Against that background Dr. Klingender has aimed at reconstructing the approach ground, Dr. Klingender has aimed at reconstructing the painter's outlook, from what is known of his life, and from what emerges from his paintings, drawings and etchings. He makes the best from his paintings, drawings and etchings. He makes the best of Goya's reactions against oppression, the cruelties of war and the dead hand of a corrupt government. It is true that Goya was a part of what he had seen and lived through, and in his Disasters of War produced under the influence of the Spanish War of Independence, the inscriptions "I saw it," "thus it happened" are evidence of strong emotion. But Goya, who was a striking example of Spanish individualism, is too violent an artist to fit into Dr. Klingender's thesis and it must be remembered. artist to fit into Dr. Klingender's thesis, and it must be remembered that a considerable amount of Goya's work consists of commissioned portraits of the Spanish royal family and members of the Court.

# SOME COUNTRY-MADE CHAIRS

BY JOHN ELTON

OUNTRY-MADE furniture has many desirable qualities; it is the most traditional, and the least affected by foreign and exaggerated fashions. It is usually difficult to date, for until the age of railway transport country life was relatively conservative; and useful furniture was not discarded as unfashionable. William Cobbett speaks of a farmhouse in the heart fashionable. William Coddett speaks of a farinflower in the heart of Surrey as well supplied with oak joint stools for seats even in George IV's reign. Country-made furniture was made of homegrown timber, for the cost of imported woods was too high for the joiner or his local clients to pay, and all work was in the solid, was required for any other sort of chair," and an axe was sufficient to prepare the rough posts and sticks for the turner's lathe. The English rail or ladder-back, which follows Dutch models, was constructed in ash, elm or oak. In these country-made ladder-backs, the rungs are solid, not pierced like the fine ladder-backs of the mid-Georgian period. These chairs are frequently desired in pictures of rustic interiors, and the sext is often rushed. of the mid-Georgian period. These chairs are frequently de-picted in pictures of rustic interiors, and the seat is often rushed. In the walnut ladder-back (Fig. II) the rungs are boldly shaped, and the cabriole legs tied by moulded stretchers. The spindle-back is essentially a turner's chair, with its back fitted with



Fig. I. Oak single chair (Derbyshire and Yorkshire type). Mid XVIIth century.



Walnut ladder-back chair. Early Georgian.



Mendlesham armchair. Early years of the XIXth century. From Christchurch Manor, Ipswich.

for such treatments as veneer and marquetry were outside his limited technique. Though oak, from its durability, was the mainstay of the country craftsman, elm, ash, beech, yew and the fruitwoods were used when available, and the author of *The Book of English Trades*, writing in 1825, describes the mixture of timbers in a cottager's home, "a deal table, an oaken chair, and a beechen bedstead."

and a beechen bedstead."

Among chairs, distinctive provincial types are the oak "Yorkshire or Derbyshire" pattern and the Lancashire spindle-backs. In the age of oak Lancashire chairs have a wide space between the seat and the back panel, which is often carved with a large conventional flower. This type is still to be found in the county, not only in the great houses, but also in the homes of the lesser gentry and professional men. The Derbyshire and Yorkshire pattern (Fig. I), having either an arcaded back or one fitted with two hooped and scalloped cross-rails, is an experiment in lightening two hooped and scalloped cross-rails, is an experiment in lightening the panel-back chair, which was in John Evelyn's phrase "as fixed as the freehold."

The various forms of spindle- and ladder-backs were far less cumbersome than the panel-back chair. In America, there are some early examples of chairs constructed of cylindrical posts and spindles (which served as fillings). The timber is invariably ash; and as a writer on early "pilgrim" furniture notes, such chairs were not highly regarded. "The labour was far less than

slender spindles arranged in two or three rows between cross-bars. The legs often take the form of a rudimentary cabriole, but suffi-cient wood was not allowed to shape the knee; and the club feet

rice legs often take the form of a rudimentary cabriole, but simcient wood was not allowed to shape the knee; and the club feet
are sometimes raised on a ball turning. Spindle-backs were made
in elm and ash, as well as in oak; in the example (Fig. IV) the
characteristic striped figure of elm is clearly visible. There are two
tiers of stretchers, the upper front stretcher being swell-turned;
and the seat is rushed. A later form of spindle-back is usually
in mahogany, with a wide seat and shaped top-rail. The feet
are straight and finishing in a small projecting shoe.

The Windsor, originating probably in Buckinghamshire,
which is the best known of provincial chairs, was adopted by
makers in many counties and achieved an even wider appreciation
in New England and Pennsylvania; in fact, a literature has grown
up about it. Distinctive features of the Windsor are the dished
seat, and the separation between the back uprights and the legs.
There are many varieties in the design, the back, the hoop or bow
back, the low back, or the "sack-backed" chair; in the American
type the back is fitted with spindles, and a central splat is never
used. In Gillow's cost books for 1806 "a high Back Ash windsor
chair," with a double hoop back is drawn, and its cost is given
as only six shillings and ninepence. (Continued on page 154)

# The Furniture of Andrea Brustalon

BY JOHN RICHARDSON

BRUSTALON'S furniture cannot be judged by the standards we would ordinarily apply to the work of a conventional cabinet maker. His fantastically carved chairs, all the stature of thrones, can never have served any very useful purpose. They completely transcend the usual properties of furniture. Rather we should consider them as pieces of decorative statuary. That is how they must have seemed ranged round the walls of Stra's enormous ballroom, where anything less would have been dwarfed. Cabinet makers usually subordinate the ornament on even the most elaborate furniture to its basic lines and require-As a rule they do not contrive chairs and tables any more plastically than their decorative schemes permit. This is not so with Brustalon, whose decoration is in the fullest relief.

not so with Brustalon, whose decoration is in the fullest relief. Because it is so well managed, the result is no less beautiful and certainly more original than conventional work.

During the last quarter of the XVIIth century a French influence made itself felt in the larger Northern Italian towns (chiefly Milan and Venice) through the agency of the widely published engravings of Jean and Daniel Marot, the two thousand designs of Jean Le Pantre and miscellaneous prints of Bérain. Much of this work had in the first place been indirectly founded on the style of earlier Italian importations to France, such as Pietro di Cortona. Now this influence was completing a circle, returning in an altered version to its source. (The development of it in France is of course a very different story.) In Italy baroque furniture had become overblown and heavy. Further south this degringolade was to continue with the appalling results we see in Neapolitan furniture of the late baroque. But in the north French moderation fortunately intervened. A further change in taste at about this time should also be noticed. Gilding, always popular, became almost obligatory for furniture that was not lacquered.

Such was the position when Brustalon started to work. As a carver he naturally had an approach different to that of a furniture maker. High relief was more attractive to him than two-dimensional decoration, lightly varnished ebony or boxwood to polychrome or gilded wood, so although he lived during the twilight of the baroque, he did not help to anticipate the new style that was emerging. Instead he adapted the old style which with the better. He turned book a little to the texts of Bennini. that was emerging. Instead he adapted the old style which suited him better. He turned back a little to the taste of Bernini, and even further to the grotesque furniture that was made in Venice at the end of the XVIth century, for a model. So popular was the style he created, that it ran on in the hands of imitators until the middle of the XVIIIth century, when it caught up and

merged with Rococo fantasy.

Apart from his great technical virtuosity, Brustalon, like other mountain-born men with a genius for carving, had an extra-ordinary sensitive feeling for his material. When worked by him, ordinary sensitive feeling for his material. When worked by him, hard wood like ebony seems alternately soft and living like flesh, metallic as the chains of his shackled Ethiopians, or crisp and delicate as the foliage which entwines his chairs. He could always do exactly what he wanted with the ebony, boxwood or pearwood he was carving. Wood seems to have been pliable, almost wax-like in his hands. Besides this quality which is apparent in nearly everything he did, Brustalon was a great decorator. Some of his work may be heavy, but it is always relieved by these virtues and by the characteristic power and verve relieved by these virtues and by the characteristic power and verve which none of his imitators could copy.

Andrea Brustalon (Brustolon or Brustolonni) was born on July 20th, 1662, at Belluno. Also the birthplace of Gaspare Diziani, Sebastiano and Marco Ricci, this small mountain town had been part of the Venetian Province since 1420. His father, Jacobo, who was a master carver, as had been a number of the Brustalon family, and a Bellunese painter, Agostino Ridolfi, about whom little is known, taught Andrea Brustalon the rudiments of his art. By the time he was fifteen years old he was such promise that his family sent him to Venice, where he became apprenticed to Fillipo Parodi, a Genoese sculptor and painter working there. During the short time that Brustalon was in Venice for this first visit, he must have become familiar with and influenced by the work of two accomplished woodcarvers—Giacomo Piazetta (1640-1705) and Francesco Pianta, both of whom he was later to excel (the latter was the artist of the allegorical and troupe l'oeil carvings, which decorate the Scuola di San Rocco—magnificent and brilliant though they are, they never



One of the set of armchairs in boxwood and ebony made for the Venier family by Andrea Brustalon.

Museo Ca' Rezzonico.

equal the work of A. B.), but apart from these encounters he only remained in Venice long enough to develop a remarkable technique, and be infected with his master's passion for the great Roman school of sculptors. Then he went to Rome. Almost no details of this trip are known, but he brought back with him to Venice a Berniniesque Maddalena and an accomplished copy of the Capitoline Marcus Aurelius. In Rome the high baroque of the Capitoline Marcus Aurelius. In Rome the high baroque work of Bernini, Borromini and Rainaldi, to which he had first been introduced by Parodi's enthusiasm, proved an influence of the greatest importance. Although his work was later to break away from the established baroque conventions, this manner, seen in Rome at its finest, formed his style. (Bernini died in 1680, the year Brustalon went back to Venice, aged 82, after fifty years artistic tyranny of Rome.) A further influence has been suggested by Osvaldo Kuntschera-Woborsky, who thinks that Brustalon may have been familiar with some of the curious German talon may have been familiar with some of the curious German drawings and engravings of grotesque ornaments by such men as Johann Unselt and Mathias Echter, who worked earlier in the XVIIth century.

After his return to Venice, Brustalon's first known work is the fine pair of angels in the form of portalampada for the Sacristy of the Frari church. These already have the characteristics of his best carvings. He undertook a number of other orders, mostly of a religious nature, for the great Venetian families. In particular the Venier family patronised him, and during 1684 they commissioned the young sculptor, who was only twenty-two, to start work on a great suite of furniture for them, which in this sphere of his art emerged as his masterpiece. Not until 1698 was this furniture finished. At the same time he embarked on two other great sets of chairs for the Pisani and the Correr families (described, as is the Venier furniture, below). These three sets he worked on contemporaneously. At the same time he did a quantity of decorative carvings for both secular and religious purposes. Some of his most important religious work of this

### THE FURNITURE OF ANDREA BRUSTALON

date for the Capella del Rosario, part of the Church of San Giovanni e Paulo, was burnt down in the XIXth century. (The same fire destroyed several magnificent works by Bellini and Titian.) However, the great Doge's throne on a base of sphinxes is still happily extant.

By the time Brustalon had completed these undertakings, he had become honoured in Venice as the founder of a school, with a reputation that was certainly not confined to Venice nor the Venetian Province. Still, he remained a man. Unlike most modest man. other Venetian residents, espe-cially those connected with his particular work, he could not be bothered to intrigue or lobby. The company of the great bored him. He never developed any social or artistic pretensions, but remained a simply-dressed Bellunese, and religious with the rugged yet honest temperament of a mountain-born provincial. His character contrasted oddly with the exoticism and sophistication of his work. By 1700 this attractive, curiously Puri-

tanical-looking man decided that the hothouse atmosphere of Venice was too enervating for him, and he returned to Belluno, his home town, where he lived contentedly in a modest little house off the Piazza del Duomo (which can still boast the fine, early Lombard Renaissance Palazzo dei Ritori as well as the Tullio Lombardo Cathedral) with his younger brothers and sisters and the old father, to whom he was devoted. He continued to work there, and with the help of several assistants produced a quantity of magnificent carvings for the churches and great houses of Belluno and its environs. Some of Brustalon's best work of this period, comparable to his Venetian masterpieces, was a series of pedestals and allegorical sculptures for a Bellunese family, the



Side-table by Andrea Brustalon in carved boxwood with black marble top. The influence of French designers, so evident in the work of Brustalon's Italian contemporaries, though almost never in his own, should be noted. Length 6 ft. 1 in., width 2 ft. 9 in., height 3 ft. 1½ in.

Courtesy Victoria and Albert Museum.

Counts Pilori. These are now in the Museo di San Salvi at Florence. A further important work was the pair of console tables in the form of Hercules and Sampson, supporting marble tops, which he made for another local family, the Pagani Cesa. These are now solit up between two private collections.

tables in the form of Hercules and Sampson, supporting marble tops, which he made for another local family, the Pagani Cesa. These are now split up between two private collections.

In the Belluno Museum there are some excellent drawings and notebooks (published by Osvaldo Kuntschera-Woborsky), mostly quite rough, with which he briefed his assistants. Besides sketches for statues, his sketchbooks include projects for all sorts of tables, chairs, pedestals, consoles, caryatids, ceilings—all in elaborate and fantastic forms: negroes, sea-monsters, gryphons, putti and deities among much else. Often in the blank spaces of these

n in the blank spaces of these drawings are instructions to his assistants—"La piu drita" or "Che il lavorato sia trasforato ed arioso." After Brustalon's death in 1732, these assistants, who included Girolamo Bianchettini, Francesco della Dia and Giovanni Marchiori, the most original of them, continued to work in the style of their master and to propagate his manner. Marchiori, besides being an excellent sculptor and woodcarver, was also an accomplished painter. His work is interesting because it is tinged at the beginning with mannerisms of the late baroque, while some of his later busts anticipate the classical purity of Canova, whom he may have influenced.

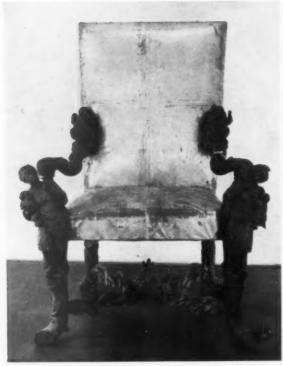
Brustalon's influence came to be felt in many parts of Europe, particularly in Prague and Vienna, where an admirer, Giovanni Giulani, worked. William Kent, prominent among the Englishmen who visited Venice in the early XVIIIth century, was there in 1716. Although by that time Brustalon had returned to Belluno, his reputation was at its height, and the young



One of a pair of tables, beautifully carved with putti at Stoneleigh Abbey, until recently thought to be by William Kent, but almost certainly the work of Brustalon.

In the possession of Lord Leigh.

XUM



Armchair by Andrea Brustalon in boxwood and ebony, possibly a project for the Venier chairs—which it closely resembles. In the possession of Felix Harbord, Esq.



As elaborate as his Venier work is the set of twelve armchairs which Brustalon made for the enormous villa belonging to the Pisani family at Stra on the Brenta. Each of these chairs, which are covered in cut velvet, rep-

chairs, which are covered in cut velvet, represents a month of the year, and is carved accordingly with appropriate symbols. The chair that illustrates the month of May is encrusted with a profusion of spring flowers. The chair for August has legs like the trunks of trees, in the shade of which sit shepherds watching their sheep; parts of the framework are carved with grottoes. The vintage symbolises the month of September, and the chair for this month is made up of an elaborate tangle of vines, covered in bunches of grapes. The chair that represents October has a pattern of ingeniously arranged corn stooks, linked together with other emblems of the harvest. Like the Venier suite these chairs may not have the qualities we expect to find in useful pieces of furniture, but decoratively they are entirely successful. During the XIXth century they were removed from Stra to the Royal Villa at Monza. Now they are in one of the great reception rooms of the Palazzo Quirinale in Rome.

The set of eight armchairs made for the family of Correr di San Simeone is simpler and more conventional. Although clearly by the same hand as the other sets, they have a stolidity and slight clumsiness, in spite of their being more lightly and less elaborately made, that is not characteristic of Brustalon's work. Most of the chairs are different from one





Ebony figure of a young negro by Andrea Brustalon on a platform of gilded bronze, upheld by ebony apes. In the possession of Francis Stonor, Esq. And on right detail showing the smiling profile (see text).

## THE FURNITURE OF ANDREA BRUSTALON

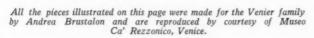


Two ebony figures of Moors, approximately life-size.





Two pedestals representing marine objects in boxwood and ebony.





Two of the four pedestals in boxwood and ebony that represent the seasons (left Winter, right Spring).



Ornamental group in boxwood set with Japanese vases, symbolising Force, the base representing Hercules, victorious over Cerberos and the Hydra, the centre-piece of the set. Ht. 2 metres, breadth 1.67 metres.

another in detail, but they have the same motifs of women, some naked, some clothed; and swags of fruit and flowers are common to most. These chairs are also to be seen in the Ca' Rezzonico, where other works by Brustalon number the ebony copy of Marcus Aurelius and the penitent Maddalena (mentioned above) and three models in gesso for statues of naked slaves holding vases.

Elsewhere in Italy there are a number of other works by Brustalon—both secular and ecclesiatic—mostly in the Venetian Province, and more particularly in the Belluno district. However, much of the carving given to him is clearly inferior work. Many Venetian palaces have pieces of furniture which their owners ascribe to him, but these attributions must be treated with the greatest scepticism. Brustalon's individual style and the quality of his workmanship make authentic work unmistakable, and as far as furniture is concerned his output, compared to that of a cabinet maker, was so small, that apart from his great and known sets and important individual pieces, there is not a great deal else to be considered. The name "Brustalon" should not be allowed to become a mere auctioneer's label, covering all the elaborately carved furniture to come out of Venice between

1670-1750.

There appears to be almost no known work by Brustalon in France, but in England, which had so very much more artistic rapport with Italy during the XVIIIth century, there are certainly a few known pieces. The Victoria and Albert Museum possess a very fine and important boxwood table (see illus.), part of the Webb Bequest. This piece of furniture is virtually unknown there, as for some considerable time it has been stored away at the Bethnal Green Museum. It is particularly interesting as it shows clear signs of the influence which the published designs of French decorators exerted, as they filtered southwards during the last years of the XVIIth century (see above). This influence, so strongly felt by his contemporaries, appears almost never to have affected the work of Brustalon, except in this particular instance. At Stoneleigh Abbey, Lord Leigh has a pair of tables, beautifully carved with putti (see illus.), until recently thought to be by William Kent, but clearly the work of Brustalon. Edward, 3rd Lord Leigh, of the first creation, built the new building at Stoneleigh about 1725, after his return from the Grand Tour, much of which he spent in Italy. As he visited Venice at the time, when Brustalon's reputation was at its height, it seems probable that he purchased the tables there. Unfortunately no records exist to verify this fact. Also interesting is the chair in the possession of Mr. Felix Harbord (see illus.). So similar is it to the chairs of the Venier furniture, though the finish of the detail has not been carried quite so far, that it is possibly a "sketch" or project for the poltrone in the Ca' Rezzonico. Certainly it is contemporary with them, and a work of Brustalon's finest Venetian period. Although strictly speaking outside the scope of this article, the ebony figure of a negro is yet one more object by this artist to have been found in this country. For dash and virtuosity this miniature work can compare with Brustalon's largest and most extravagant projects. In fact it has far greater brio t

After the end of the XVIIIth century Brustalon's name sank into some obscurity. Count Leopoldo Cicognara, President of the Accademia di Belle Arte, claimed in his Storia della Scultura, 1823 (a work which the author hoped would continue the studies of Winckelmann and d'Agincourt), that Brustalon's carving inclined to be overblown, heavy and decadent, though he did not deny the excellence of some of his ecclesiastical work. Other writers followed his opinions. Until almost the end of the XIXth century, Balzac seems to have been almost the only person to recognise how great his qualities were. In Cousin Pons he refers to Brustalon as "Michel-Ange de la sculpture en bois." More recently there have been several articles and a book published in Italy and a folio of drawings in Austria, which have restored his reputation. So far nothing has been written

about him in English, except for a short and incorrect reference in William Odom's History of Italian Furniture, which also attributes and illustrates a table of poor quality, which could hardly have been the work of so fine a craftsman. Certainly it is time that Brustalon should be better known in this country, where so much high praise has been given for so long to his great English contemporary, Grinling Gibbons, the less exciting artist—at least in this writer's opinion.

1 See Robert Schmidt. Möbel.

<sup>2</sup> I am grateful for these facts to S. C. Kaines Smith, M.B.E., M.A., F.S.A., who looks after the Stoneleigh Archives.—J.R.
<sup>3</sup> At Kingston Lacey, which houses one of the most remarkable collections of Italian pictures in England, there is some Italian furniture which may be by him.

. . .

#### SOME COUNTRY-MADE CHAIRS

-continued from page 149



Fig. IV. Elm spindle-back chair.

A chair of somewhat similar type is peculiar to Suffolk (Fig. III). The seat and raking legs are of Windsor pattern, the legs fitting directly into the seat, and tied by stretchers; the back is fitted between the top and cross rail with vertical spindles on each side of a narrow pierced splat. These Suffolk chairs date from the first years of the XIXth century, and the lines of inlay and small ornamental balls inserted on the back are characteristic of Regency taste.

0 0 0

THE CONSCIOUS STONE. By Dudley Harbron. (Latimer House, 12s. 6d.)

This obscure title does not indicate that this work is a study of the life and activities of Edward Godwin who was highly praised by Eastlake in his Gothic Revival, and by Max Beerbohm as "the greatest aesthete of them all." The author claims that Godwin lacked patronage and opportunity as an architect, but to judge by two buildings in Ireland (that dangerous practice-ground) in which damp penetrated the thick walls, Godwin does not seem to have studied the climate and conditions in Ireland. From 1860 he gave much time to the study of Japanese art and decoration, and was responsible for the Japanese taste of the aesthetic movement; and his innovations in the design of stage scenery are important. The illustrations (mainly from contemporary line engravings from the Building News) are not satisfactory.

#### THE EXHIBITION OF ARMOUR FROM VIENNA IN THE TOWER OF LONDON

BY DR. BRUNO THOMAS

Custos of the Austrian Staatliche Waffensammlung

HE Royal Armouries, which have for long been confined to the White Tower, have now acquired an additional building within the walls of the Tower of London for the display of their historic treasures. This building, which has now been taken over for Museum purposes, has moreover its own historical interest. It was erected at the time of and, it has been claimed, to the designs of Sir Christopher Wren against the inner face of the XIIIth century wall to the east of the Tower. While recently it has been used as a military store, it has a particular interest in that the harnesses of the English royal house were displayed in its rooms from the end of the XVIIIth century with the company of the New Horse Amount of the XVIIth century until the opening of the New Horse Armoury in or after 1825.

The present exhibition of arms and armour, while opening a new phase in the history of the building, has therefore a connection with its past also. For the first three months after its opening, it will not however be used for the display of English historical arms and armour. Instead the Master of the Royal Armouries has invited the National (formerly Imperial) Waffensammlung of Vienna to undertake an exhibition which will bring together in an extensive and carefully chosen selection some of its most remarkable treasures. This exhibition does indeed give some idea of the unique richness of the Armoury of the former Holy Roman Emperors, which eclipses every other European dynastic armoury. A few precious armours from the Waffenmuseum of the city of Vienna, from the castle of Churburg in South Tirol and from the City Art Gallery, Glasgow, show what riches the little country of Austria can offer in addition to the great national collection, and also the extent to which the greater Austria of earlier centuries dominated the whole field of arms and armour.

This exhibition comprises a larger number of individual pieces than have ever before left Austria  $f \in f$  such purposes. We are by now familiar with the picture collections from the bombed cities of Germany and Austria which tour the more fortunate Museums of Northern and Western Europe whose galleries have been spared the devastation of war. The greatest achievements of the foremost masters of painting represented in Vienna have, in the course their travels, been received with unparalleled enthusiasm in all the great capital cities of Western Europe; now the opportunity has come to the Tower of London to display to all lovers of art a col-lection of arms and armour of an importance and extent without precedent in the history of international art exhibitions. It is particularly gratifying that a place of such profound historical association should house the collection.

The catalogue lists over a hundred items, including 29 harnesses of emperors, princes and knights from the XVII to the XVIIth century, single elements from many other precious armours, a series of twelve helmets, 17 sporting firearms and pistols, each of truly Imperial magnificence, 8 noble swords, 10 polearms as carried by the personal bodyguard of the Habsburg Princes, shields, cannon, banners, illuminated manuscripts of military interest, records of

XVIth century tournaments, etc.

The Vienna Waffensammlung has, moreover, brought to England every single piece which has any bearing on the historical relations between England and the Habsburg court. Thus one may see in the exhibition the harness of Erzherzog Sigmund of Tirol, the most superb creation of the German armourers of the late Gothic era, and recall that he was the husband of Eleanor, daughter of James IV of Scotland. Then Maximilian, the Holy Roman Emperor, contemporary and ally of Henry VIII, is represented by an excepcontemporary and any of rienry VIII, is represented by an exceptionally fine and complete series of personal arms. It was, of course, Maximilian who in 1514 sent Hans Seusenhofer, one of his Innsbruck armourers, to London with the gift of a series of harnesses made by his elder brother Konrad, one of which still remains amongst the most precious possessions of the Armoury in the amongst the most precious possessions of the Amounty in the White Tower. Again, the Emperor's counsellor, Eitelfriedrich von Hohenzollern, whose robust fluted suit is included (Fig. I), had fought in the English service in the Wars of the Roses. The portrait of Maximilian himself, "the last of the knights," and his standard with its flamboyant heraldic double-headed eagle on a golden ground hang as a symbol over the whole exhibition. The model of his cannon, "die Lauerpfeif," dating from 1505, which bears the arms of England as well as those of the Empire, recalls the extraordinary incident when he himself sought the succession to the English throne and offered to cede to Henry his Imperial

honours. Nearly a century later in date are the two miniatures painted by Nicholas Hilliard for the portrait gallery of kings, princes and heroes, assembled by his great-grandson, Ferdinand of Tirol. They represent those two heroes of the Elizabethan age, Sir Francis Drake (Fig. II) and Sir Walter Raleigh.

However, this exhibition does not merely set out to illustrate Anglo-Austrian relations, to point out parallels and to confirm the



Field armour of Eitel Friedrich II, von Hohenzollern, the fluted surfaces etched, blued and gilt. German, about 1510. From the Vienna Waffensammlung.

truth of well-known circumstances. Its primary function is to demonstrate the variety and high artistic level of the arms and armour that were acquired by the Habsburg court and retained as a symbol of the dignity and worldly glory of their former bearers. It will be seen that the workshops of North Italy in Milan and Brescia are just as well represented as the South German armourers of Augsburg, Nürnberg and Landshut, and the Austrian armourers of Innsbruck and Vienna. Switzerland, Alsace, Holland, Spain, Control and North Common Switzerland, Alsace, Holland, Spain, Central and North Germany are also represented with individual pieces. Even English weapons are included, and a rare XVIth century kidney dagger with an English inscription is a worthy example of English cutlers' work. It is the earliest in date of the very few English weapons which have found their way to Vienna, but, like the others, is a comparatively recent acquisition of the Vienna Armoury.

Taking the exhibition as a whole, there is no doubt that the harnesses are the most important section; they are indeed the particular pride of the Vienna Rüstkammer, it is they that give to



Fig. II. Portrait miniature of Sir Francis Drake, executed by Nicholas Hilliard in 1581 for the Portrait Gallery of Archduke Ferdinand von Tirol.

From the Vienna Porträtsammlung.

Vienna its unique importance for the armour student. Though their superlative technical qualities are well recognised, their significance as manifestations of style-evolution and as individual artistic creations is still seriously neglected. Amongst these armours from Vienna will be found examples of the best that the most famous armour shops could do, the Missaglia, Negroli and Piccinino, the Seusenhofer and Riederer of Innsbruck, the Colman, Frauenpreiss and Peffenhauser of Augsburg, the Lochner and Siebenbürger of Nürnberg, Grossschedel of Landshut and Speyer of Dresden.

According to their individual importance, the various Habsburg collections which have been united to form the present Vienna Waffensammlung, are represented in the Tower; the archducal armoury from Schloss Ambras, the Imperial Armoury of Vienna, and the Imperial Hofiagdkammer (hunting collections). The founder of these Habsburg collections was the Emperor Friedrich III (1415-1493); the greatest additions to them were made by the Emperor Maximilian I (1459-1519) and Erzherzog Ferdinand von Tirol (1529-1595), but the other Emperors from Ferdinand I, Maximilian II and Rudolph II to those enthusiastic huntsmen, Ferdinand III and Karl VI (1685-1740), did much to encourage the production of fine arms by lavish commissions and generous patronage.

Although the Tower exhibition does not represent numerically even a tenth of the whole Vienna collections, it can, having regard to the historical and artistic significance of the objects chosen, be said that it symbolises, though on a small scale, the importance of the whole. The condition of the Museum premises of Vienna is such that years must pass before it will be possible to display the whole Armoury there, the opportunity to show a part of it to the English public has therefore been accepted with pleasure and enthusiasm by the responsible authorities in Vienna.

#### 0 0 0

## English Influence on Austrian Art Part IV

FROM OUR CORRESPONDENT IN VIENNA

THE confident belief in social progress which marked the thought of the second half of the XIXth century enabled the art critics of the period to discover a degree of merit in industrial and commercial success that is less apparent to our own hard-pressed generation. The mere fact of England's dominant position in world trade drew increased attention to her art, and we find the competitions and exhibitions of contemporary art of London more fully reported in the early issues of Kunst und Kunsthandwerk (the most significant Viennese art journal of the late XIXth century) than those of Paris or Berlin.

of the late XIXth century) than those of Paris or Berlin.

The fact that considerable purchases of sample fabrics, metalwork, etc., were made by the Oest. Museum, Vienna, from the workshops of William Morris is an indication of the high regard in which English craftsmanship was then held. Interest went, moreover, beyond the field of applied art and turned to the

experiments of Norman Shaw and Ernest Newton in the field of architecture. By the end of the XIXth century, English architecture had passed through the painful phases of neo-Gothic and was developing two mutually opposed trends. While official architecture was wavering between revived Elizabethan and a so-called "Queen Anne" style, the latter indulging incidentally in a variety of profiles and pediments that were utterly foreign to English architectural style of the early XVIIIth century, the modernists were discovering that what was valuable in tradition was not style, but method. The doctrine of Ernest Newton, which found expression subsequently in the garden suburbs constructed around London, was a revival of English traditional constructional methods, and the building of houses which fitted into their natural surroundings. This trend found admiration in principle in Austria, though the Viennese villas of the early XXth century give no indication that the admiration was followed by imitation.

In England the new movement called for austerity in interior decoration. While the more daring indulged in the excesses of "art nouveau," a slightly more conservative fashion for furniture in the Sheraton style appeared. The early XXth century designers seized upon the conception of functionalism, and found in English late XVIIIth century applied art, with its economy of ornament, a historical style which satisfied the most rigid interpretation of their ideals. They went further and regarded some of the manifestations of this period as transcending historical style-evolution and achieving a universal validity. If, however, the Austrian designers had studied the published designs of Sheraton rather than the revived Sheraton of the late XIXth and early XXth century, they would in fact have found much that was repugnant

to their principles.

While, on the Continent, the exponents of "art nouveau" were rejecting the century-long suppression of creative talent through the tyranny of derivative styles of ornament, the battle for freedom was still far from won in England. It is interesting that Austrian opinion, which on the whole was fully converted to the principles of "art nouveau," should have admired not the rather half-hearted attempts of English designers to keep up with the revolutionary strides of their Continental contemporaries, but their success in discovering usable precedents in their own past. A critic writing in Kunst und Kunsthandwerk of the designs of C. F. Voysey (1857-1941), a designer who did almost as much for English applied art as did William Morris, remarked with great justice that the best in English art was to be found in its free interpretation of the XVIIIth century. To the Austrian, of course, English XVIIIth century art, which had known little of the fervour and fantasy of Baroque, presented a style that was fresh and original, so that the feeling of being still bound by the Victorian spirit of revivalism which must have been oppressive to an English designer was less apparent.

As a corollary to the intense belief in human perfectibility went the conviction that machine-made objects might after all be so improved in design as to become worthy successors to the hand-made articles which they were replacing. This hope, which had already been dismissed with passionate certainty by both Ruskin and Morris, was soon proved to be unfounded. As long, however, as such hopes were entertained, it was to England, where technical progress had been so remarkable, that the optimists looked for fulfilment of their expectations. In the case of the machine-made object, the English designers failed to achieve the impossible, and the failure was profound in its effects. The essays in a new traditionalism, already referred to, were confined to individual craftsmen, who did not found a lasting school; no alternative solution to mass production methods was developed and England ceased to have anything to offer to Continental designers, long before the First World War prevented further cultural exchange.

The Apollo stand at the Antique Dealers' Fair is on the gallery, numbered 96, in the same position as at last year's Fair.

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# Tankards, and Housemarks on Early Measures-PART II

BY CHRISTOPHER A. PEAL

In this series of articles I am attempting to put forward information and impressions which have not previously been published, although it has been necessary in parts to incorporate summaries of general knowledge to present balanced facts, and to draw attention to interesting pieces which have not before been illustrated.

to interesting pieces which have not before been illustrated.

Tankards. The collector instinctively thinks of the Stuart flat-lid type, and the dome-lid William and Mary, Anne, and Georgian types with straight (or nearly so) sides; and perhaps with less interest the later XVIIIth century type which is rather

ciably narrower than the bottom. In others it was not so tall, but was similarly shaped. By this time the makers had experimented freely in tankards (and flagons) with entasis, the slight swelling which offsets the concave illusion of straight tapering sides. At 1615 it was present in all flagons. It was not necessary in the early squat tankards, but was soon introduced as they grew taller. Then the concave illusion was appreciated as a desirable line. Logically going a step further to increase the effect, some were made with concave sides, as will be seen in Fig. I. This

was evident in nearly all flagons from c. 1680 onwards, and lidless tankards of c. 1680-1710. The dome-lid tankards frequently had marked entasis at c. 1705, and reverted to squatness from then onwards, when they degenerated to Georgian grossness in every feature.

Of the bases, much could be written of the detail. Let it suffice to say that starting from being very small, they fairly quickly grew in size, proportion and mouldings, till by 1680 they had reached a stage at which they remained, with little deviation, for a hundred years, after which ring after ring was added.

The handles were at first very thin and light (in fact, too thin) and they were soon concentrated, from being too drawn out into a heavier, more compact shape. In early tankards the top of the handle turned down



Fig. I. Flat-top and dome-lid tankards, with contemporary plates. Fig. II (below). Wriggled and lidless tankards, with earlier plates.

the shape of a tulip flower. Such a distinctive style as the flat lid, so akin to silver, has long been recognized by collector, dealer and antique shop alike, that there may not be very many to be "found" now; they do turn up, for last year I came across one, and three years ago Mr. Minchin found the best one I have ever seen.

A rarer type of tankard than

A rarer type of tankard than the flat- and dome-lid, and not so arresting to the eye, is the lidless tankard of c. 1690-1720. Many variations on a theme exist, the theme being one or two fillets round the drum; the variety occurs in the number, position and proportions of these bands. The following remarks touch on tankards of c. 1640-1710.

Generally speaking, from about 1640, the earliest features are, in the body, squatness, in which the height and diameter are about equal. The base, or pedestal, was either non-existent or was one mould, only very slightly larger in diameter than the bottom of the body, or drum. It was certainly very inconspicuous. The handle was very slim, sweeping in an attenuate curve, attached low on the body, with the finial almost touching the table. The lid was rather widerimmed, with a shallow perpendicular step to the flat top. On the rim, opposite the handle, protruded one beak-like serration. The thumbpiece was twin cusped, as in the flagons of the same vintage. Such are the features of a tankard of c. 1640-1650.

As forty to sixty years passed, the body grew slimmer, until

As forty to sixty years passed, the body grew slimmer, until by 1700'in some it was tall and thin, with the tip of the body appre-



flush with the body, to give a large connecting area, like, as Cotterell noted, the beak of a swan. The beak was later (c. 1700) shortened, so that the full half of the handle made the connection at an angle of about 100 degrees. Realization of the appearance and complaints of handles "coming off in my hand" soon led a to reversion to the heel of the handle being run down the drum a little way.

The finials were almost entirely variations of the shield, some-

The finials were almost entirely variations of the shield, sometimes a little bent (which developed into a fishtail design) until c. 1730, when they degenerated to a blob. C. 1685 a rare variety appeared, being a tightly-rolled ram's-horn.

The hard angles of the Puritan years soon gave way, on the lids, to less severe curves. The step became a convex curve, with the flat top apparently (though not really) laid on the top of the mould-

The serrations, too, grew in number, and the "teeth" were even pierced between 1680 and 1690. This attractive but delicate detail was soon discontinued, but the serrations, in bolder form, persisted till c. 1715. The dome was introduced much earlier than is usually realized. It is generally considered to be c. 1705, which is about the time when it came to be accepted as the mode: but it appears in a touch struck No. 420 on the London touch plate, with the date 1685! (Cott. O.P. 5930). This shows a dome-lid tankard with an enormously heavy handle, which I am sure I should have called Georgian. The fact that it was sufficiently established as a style to be worth risking in the probably lifelong die proves the style to originate long before the death of James II. I have seen this touch on a flat-lid tankard, so the same maker obviously met the demand for both styles. The dome is placed instead of the flat top, and often had two or three mild rings of moulding on the concave curve, where it sweeps up to the dome.

Thumbpieces are probably the most conspicuous feature, and nearly all illustrations have shown well and fully the types to be seen. Study of any photographs of tankards, and Figs. I and II

but flambovant serrations, which extend for 31 ins., are clearly shown, with the detail of the lid and thumbpiece. This domestic tankard was taken into use by the Church, and its name, "Soulkholm," is engraved on the drum, about a hundred years after it was made. As it is only 1½ pints, this is the smallest church flagon I have seen. Soulkholm was a very small parish. This piece is marked (Cott. O.P. 6028).

Contemporary, or a little earlier, plates are shown, that on the left being a triple reed plate of  $8\frac{1}{2}$  ins. diameter, of perhaps c. 1690-95. An outstanding feature is the very regular hammering, which can be discerned in the illustration. The "hall-marks" are those of Timothy Cloudesley (Cott. O.P. 992) and the touch is similar in device but is rounded and beaded, with the initials T.C. In the centre is a narrow rim paten or plate of c. 1689, of very good quality. This is a Norwich piece, the maker being one of the Melchoirs. The "hall-marks" are as Cott. O.P. 3192 excepting No. 4, which is M. instead of I.M. The touch is too defaced for any identification. However, a curious feature is that another set of hall-marks, later in type, is struck on the back. I have been

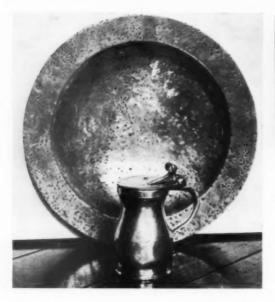
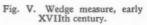




Fig. III. Interior Housemark of wedge measure (Fig. V).

Fig. IV (left). Hammerhead with "King's head" housemark, and a Tudor plate.





in this article, will convey much more than words, so I will sum marize them by saying that they were at first very simple, but did not evolve, rather they swung to the extreme of great complexity very soon, for by c. 1665 they had developed into very large and equally beautiful, well-made designs, particularly in the golden age of pewter, c. 1680-1690. Then they became simpler and in my opinion dull and coarse, though practical, in the early Georgian years. The ram's-horn was by far the most usual style for flatlid tankards, and is c. 1690-1700. The horns were then lopped off, and it became a sort of chair-back, and tobogganned swiftly down the slope of style. Variations at each period are numerous and interesting. The touch mark in tankards is nearly always present, and is to be found on the base, inside; the earlier flat-lid tankards bear the "hall-marks" on the lid.

In Fig. I on the left is a quart flat-lid tankard of c. 1695. It

may be a little later, as it is provincial, having been made by a maker of Norfolk. This is noteworthy in showing the concave sides of the body mentioned previously. On the lip of the drum is the weights and measures mark of Queen Anne, but this is by no means proof that it was made in her reign. The base can be seen to be very modest. The handle on this piece is heavy, and does not run down the drum. The lid is rather wide-rimmed, with reeding, and with sharp serrating extending for 1½ ins. The thumbpiece is a typical ram's-horn. The touch is of Henry Seegood (Cott. O.P. 4169) and his "hall-marks" are clearly struck across the lid.

On the right of this is a contrasting tankard, being squat, with very marked entasis. This is a typical dome lid of c. 1705. In every feature it is true to type. In the illustration the more rounded

unable to identify these, as they are very faint. On the right is another type of narrow rim plate, also of very fine quality and, like the last piece, 8\hat{8} ins. in diameter. This is unmarked, but in the well, at the top in the illustration, are four stamped stars, the purpose of which I am curious to learn.

In turning to Fig. II we revert to tankards for a while. On the left is shown the only piece which has previously been illustrated (APOLLO, February, 1934, pp. 98 and 99), and the reason for reappearance is for comparison of style and detail—body, base, lid and thumbninger, and also because it was previously stated to for reappearance is for comparison of style and detail—body, base, lid and thumbpiece, and also because it was previously stated to be unmarked. This has a delightful unrecorded mark—L.A. with fleur-de-lys in a heart. It is remarkable how many previously hidden marks, keen eyes looking in the right place, will find by juggling the light to advantage. On the right is a good example of the lidless tankard, showing how decorative and practical a wide base can be. This piece might be c. 1700-1710, and is marked once (Cott. O.P. 5666). It is 5\frac{3}{8} ins. high.

The plates in this illustration are approximately contemporary, although that on the left is rather earlier, being c. 1675. It is 12 ins. in diameter, and is broad rimmed, which is very rare in plate size. The rim is 2\frac{1}{16} ins. The maker was James Trew (Cott. O.P. 4811) who had leave to strike his touch in 1674, and who was dead by 1681. In the centre is a perfectly good, genuine

who was dead by 1681. In the centre is a perfectly good, genuine broad-rimmed paten, with, alas, a faked English touch on this French piece! On the right is a 13 in. single reed wriggled plate, with conventional tulip decoration, of c. 1705. It is by Philemon Angel (Cott. O.P. 94). When I found this piece the scale was so thick and chipped that I could only just detect that it was wriggled.

HOUSEMARKS AND EARLY XVIITH CENTURY BALUSTERS.

In Apollo of May, 1933, Cotterell excellently propounded his "housemark" theory, which is fairly generally accepted, with only

### TANKARDS, AND HOUSEMARKS ON EARLY MEASURES



Fig. VI. Half-pint measure of unknown early date.

one or two collectors unconvinced. Although it is common sense to accept it, I have found one or two facts difficult to digest, and so I subscribe to it with certain reservations, on which I will touch later.

to it with certain reservations, on which I will touch later.
Cotterell pointed out that the rules of the Pewterers Company expressly and energetically prohibited any form of self-advertising; then the marks struck on the lid (on some several times) have no connection with the maker. The maker's touch, which is almost invariably on the rim, is often present as well. But in several well-proved instances the marks appear to be descriptive of the name of the inn, and the initials in the mark linking with the owner's name. Indeed, some contain both name and address of the innkeeper.

innkeeper.

However, there is one "housemark" which appears on at least five pieces now in existence. It is very remarkable for five measures from one inn, all of different design, still to exist, when pieces bearing "housemarks" are so scarce! More remarkable still is it that although the marks are at first glance the same, there are in fact three different versions, for the number of beads surrounding differs in three. Bearing in mind the cost of a die in the XVIIth century, at first full of fake phobia, one would say that those with two of the variations are false. But why should a faker make two dies to copy one mark? The pessimist could say that faking has been so lucrative that two at the game happened to choose the same mark to copy, and applied them either to fakes or to plain genuine pieces! As this mark appears on wedges and hammerheads of obviously different ages, I have wondered if it can have some other significance, such as denoting provenance or period.

other significance, such as denoting provenance or period.

Before turning to the illustrations in detail, let me drop one iconoclastic bomb. I do not believe that there is such a thing as a wedge baluster! In view of the extremely poor purchase gained on the wedge thumbpiece, contrasting with the very heavy thumbpieces on flagons of the same time, I contend that wedges are hammerheads or "Balls-and-Wedges" which have had their projecting thumbpieces knocked off.

Fig. IV shows a delightful half-pint hammerhead, which can just be seen to bear a "housemark" which I believe to be Cott. O.P. 5769 (King's Head) struck five times on the lid. The lip bears H.R. twice, which does not denote being made in Henry VIII's reign, but merely that its capacity is in accordance with Henry VIII's enactment of 1495. Note the bold handle, which fits

Fig. IV shows a delightful half-pint hammerhead, which can just be seen to bear a "housemark" which I believe to be Cott. O.P. 5769 (King's Head) struck five times on the lid. The lip bears H.R. twice, which does not denote being made in Henry VIII's reign, but merely that its capacity is in accordance with Henry VIII's enactment of 1495. Note the bold handle, which fits flush to the body, and finishes \( \frac{1}{16} \) in from the table. I can find no trace of a maker's touch. This piece is well and truly scaled in the right places. Behind it is shown a very early plate, being Tudor of II\( \frac{1}{1} \) ins. diameter. It is very badly pocked, and when I found it it had exceedingly faint but unmistakable traces of wriggling on it. The bouge and well are one, for it has no flat—the whole bowl is one gentle curve. I can find no trace of a touch, but at the top on the rim can be seen clearly the real Tudor Rose and Crown, struck at this time by the company's officials to denote true quality.

true quality.

Fig. V shows a quart-sized wedge measure, a fine specimen, bearing on the lip a touch, a flaming heart, with D.B. 1678, similar to Cott. O.P. 5416. It is an obvious family forerunner of this touch and of Cott. O.P. 498B. On the lid, four times, are the owner's initials w<sup>B</sup><sub>M</sub>. The unique (I believe) feature of this outstanding piece is the "housemark," a bull, this time cast or branded

standing piece is the "housemark," a bull, this time cast or branded inside the base, which Fig. III shows well.

Finally, Fig. VI shows a dear little half-pint early measure, which I found in a bric-à-brac shop. It has, alas, neither lid nor thumbpiece, but its very primitive and sturdy curves cry aloud of early date. But what was it? The touch on the lip, F.B., is clearly shown. The most interesting feature escaped my eyes for nine years of pleased possession—on the underneath of the base is clearly, but very faintly, stamped a rose and crown, \(\frac{x}{2}\) in high and \(\frac{x}{2}\) in wide, presumably a housemark. It is fainter than it should be, for mine host at "The Rose and Crown" very craftily tapped the flat base up into a dome, so reducing the capacity!

#### SHAFTS FROM APOLLO'S BOW

29. Tempered Joy in Heaven

THE cold war between modernism and the traditionalists flared into a certain warmth recently. First, the President of the Royal Academy took the opportunity of the Royal Academy banquet to castigate the moderns in no equivocal terms; and secondly, Signor Giorgio de Chirico on the occasion of the luncheon given in his honour by the Royal Society of British Artists renounced his Surrealist and other pasts and declared modernism to be degraded, dead, and of unhappy memory—not only his own, but all modernism everywhere.

As the sprightly P.R.A. was being broadcast, his utterance from the festive board was a well-timed surprise attack. One imagines that not the least surprise was that of the innocent

As the sprightly P.R.A. was being broadcast, his utterance from the festive board was a well-timed surprise attack. One imagines that not the least surprise was that of the innocent B.B.C. who can usually be depended upon to safeguard their hearers from the pollution of hearing that side of the argument with almost Muscovite fervour. Horrified listeners leapt to the telephone, but chiefly to protest against the protests which Sir Alfred's tirade was evoking from the rebel A.R.A.'s down the table. Nor was this an instance of vox et praeterea nihil; for the press was inundated with correspondence, the bars of Chelsea and the tea-tables of Mayfair buzzed, and Sir Alfred himself received letters and telegrams in incredible numbers applauding his gesture. (There were probably some which tempered this enthusiasm; but in reporting his correspondence to me Sir Alfred did not mention these.)

One realises the difficulties of extempore speech on such convivial occasions, and perhaps the President was not directing his shots to greatest advantage in selecting in his attack on Henry Moore one of the least Mooreish of his works: "The Madonna and Child" in St. Matthew's at Northampton. I should have thought that the lady who reclines in the Tate Gallery and contemplates with a fishlike eye the place where her navel would be if she had one, would have been a more telling example. Nor is Matisse the worst offender in painting. The fun would have been more fast and furious if the President had attacked works hanging at that moment on the walls of the Royal Academy itself. Maybe, however, even the vitriolic P.R.A. draws the line at crying stinking fish despite a certain piscatorial effluvium from Room 11, where dead skates, rays, fishermen and fishstalls in modern idiom are gathered.

in modern idiom are gathered.

The case of Signor Chirico is in some ways even more fascinating, though it did not achieve the réclame it deserved. For he is a convert, and—as converts are wont to be—believes not wisely but too well in his newly-found faith. The enterprising R.B.A., having elected him an Hon. Member, invited him to show his recent work. He did. One hundred specimens. They extended from self-portraits in various costumes or none to rearing horses and rear-viewed nude ladies. A very unangelic version of Michelangelo's "Holy Family" hung near a most repulsively realistic female Saint—"The Magdalene," looking all the worse for the departure of the seven devils. When they were hung, I learn, he had them all taken down again, and had the walls coloured a bright cardinal, "making the scene one red." Even that did not redeem the affair. There was here and there an echo of his power from the days when his Surrealistic horses waved sculpturesque tails by lone sea-shores amid the ruins of classic buildings, but for the rest... The forces of the traditional have scored little by his deflection into their ranks.

As a sidelight upon this controversy, however, there is reported over three columns of the press the discovery of a new modern artist at Loughborough. This Mr. T. Warbis sent a picture of "Skegness" to a local art show, and vide press, "gained the admiration of the public and the praise of critics."

"A fine specimen of modernism by Thomas Warbis. The artist produces not what he sees, but the emotion produced by what he sees. . All the more interesting in view of the present controversy in the art world concerning a famous artist's attack on modernism."

Other critics echoing this encomium, the newly-discovered genius was sought in his humble home. He was in his sixth year, and part of the aesthetic effect had been due to the cat walking over his picture and sitting on it. His father, with a forthrightness worthy of the P.R.A., remarked, "I think it's horrible."

A rumour that the cat is to be made A.R.A., and elected Hon. Member of the R.B.A., is, I understand, so far without foundation.

# EARLY CONTACTS WITH CHINA RECORDED IN THE ILL-FATED CHATER COLLECTION

T is with great regret that we have learned from Mr. George D. Hopper, American Consul-General in Hong Kong, of the sad fate that has overtaken the Chater Collection of pictures. The whole collection was stolen by the Japanese during the war, and to date no news has been received of the discovery of any of the treasures in Japan.

Mr. Hopper informs us, however, that a few of the paintings by George Chinnery illustrating the early days of foreign relations in Hong Kong have been saved, and are in the possession of the Hong Kong and Shanghai Banking Corporation of that

The bulk of the Chater Collection was left to the community, and had been stored in Hong Kong pending such time as suitable arrangements could be made for an exhibition. When we saw these pictures in Hong Kong in 1938 they were scattered in various places such as the Colonial Secretary's office, Government House, Hong Kong University, the Harbour Office and the Governor's Fanling Bungalow. Plans for erecting a suitable building to house the collection were delayed by the outbreak of the war, but it is some consolation that, even if the whole group

had been housed in one gallery as intended, this would not have saved it but would only have simplified the task of the looters.



Trading Agency Buildings, circa 1780. From an engraving.

during the latter part of the reign of the Emperor K'ang Hsi (1662-1723). Following this British lead, other countries began to establish trade relations, and, in 1757, by Chinese Imperial edict, all foreign trade was limited to the town of Canton, where foreign traders were allowed to reside only

during such time as they were actually engaged in unloading, loading and disposing of cargoes. They were then required to retire to Macao, or elsewhere outside of China proper, until the arrival of a ship-ment of fresh merchandise.

ment of fresh merchandise.

It is, consequently, around this part of China that the main interest of this pictorial record was centred. It comprised numerous illustrations of the section of Canton on the river front, where the famous foreign "factories" or "hongs" carried on their lively and profitable and romantic "trade" between the Celestial Empire and the different



Lord Macartney's "Embassy" entering the Yangtse, 1793.

From a water-colour by W. Alexander.

The loss to Hong Kong is all the more serious because the colony was never rich in art treasures, and these Chater paintings constituted perhaps the only noteworthy art objects it possessed, outside of a few privately owned collections

noteworthy art objects it possessed, outside of a few privately owned collections of Chinese art.

The Chater Collection of oil paintings, water-colours, engravings, mezzotints, aquatints, etchings, coloured and plain lithographs, pen and pencil drawings, etc., illustrated the whole history of the early foreign contacts with the Chinese from 1655 to 1850, and this complete record is something that can never be duplicated. The whole collection was presented to the Colony of Hong Kong by the late Sir Catchick Paul Chater, Knight, C.M.G., member of the Executive Council of the Colony of Hong Kong, who was influenced in acquiring the collection by the late James Orange. It is fortunate that Mr. Orange compiled, and had published in 1924, a very comprehensive and finely illustrated book, The Chater Collection, so that a record of most of the pictures exists in this way even though the originals may have vanished.

It was deemed advisable to confine the scope of these pictures mainly to

It was deemed advisable to confine the scope of these pictures mainly to representations of South China, which provided the scene for the greater part of the relations between the Chinese Empire and Western countries, from the time when the pioneer among these "factories" (as trading agencies were then called)—the Honourable East India Company—established an agency at Canton



Dr. Morrison translating the Bible, 1820. From a mezzotint. E. Chinnery.

### EARLY CONTACTS WITH CHINA





Shanghai, c. 1840. From a lithograph. B. Clayton-Piqua. (Left) Bridge near Canton, 1838. From a lithograph. A. Borget. (Left below) Old and New Agency Buildings, Canton, 1847.
From a coloured lithograph. G. R. West.

(Right below) Missionary entertaining visitor, c. 1850. From a chromo-lithograph. British artist unknown.



able to live with their wives and families in an unfettered and luxurious manner.

Through these pictures one could trace the history of the Portuguese Colony in Macao, then as now only a few hours by boat from Canton, and also the decline of the social life of that settlement

also the decline of the social life of that settlement as Hong Kong grew in importance and drew away many of the British and other foreign residents.

They included many examples of the work of such famous artists as George Chinnery, who spent the last twenty-seven years of his life in Macao, and who left a fine pictorial record of the personalities and events of his time, including the well-known included Dr. Wasting, translating the Rible (Reco) picture of Dr. Morrison translating the Bible (1820).

The collection also included views of Shanghai, among which was a very good one of the Shanghai, among which was a very good one of the Shanghai Bund over a hundred years ago (1840) and views of Amoy, Foochow, Ningpo, Nanking, Kinkiang and Hangchow as they looked a century ago, and scenes of Peking comprising one of the Imperial Palace Gardens in the Yuen-Min-Yuen.

JUDITH AND ARTHUR HART BURLING.

Western countries they represented. There were views of the Anchorage at Whampao, where the foreign ships unloaded their cargoes, to be transhipped on Chinese vessels for the remaining twelve miles which would carry them to the "factories" in Canton.

Some of the pictures show how Canton looked at that time, when foreigners lived under the strictest regulations which forbade them to let their womenfolk set foot on Chinese territory, and prohibited them from walking into the streets of the town on any pretext whatsoever, or from riding in a sedan chair. They were permitted to have dealings only with certain Chinese merchants—called "cohongs"—and were forbidden to have any other contacts with the Chinese people. The mighty and self-sufficient Chinese the Chinese people. The mighty and self-sufficient Chinese Empire of those days treated "barbarians" who arrived there from the outside world in a disdainful and autocratic manner. However, the foreigners found the Chinese strictly honourable in their dealings, profits were very high, and the Western countries that they represented badly needed the goods that could be obtained only from China, so that they were willing to overlook a great deal, and to console themselves by retiring for several months of the year to Macao where they were



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# COLLECTING TREEN

BY EDWARD H. PINTO

REEN collecting is on the increase, as my correspondence shows. The reasons are not far to seek, for treen has every-

thing in its favour for the average collector to-day. reen, meaning collectively the multitudinous small, useful objects of wood (literally made from tree), was one of the commonly used words of the English language, at any rate up to the end of the XVIIIth century. Since then, it seems to have fallen gradually the XVIIIth century. Since then, it seems to have fallen gradually into disuse in some but not all parts of the country. Twenty-five years ago, when I commenced collecting, dealers in some parts of years ago, when I commenced conecting, ceaters in some parts of the country just stared when I asked for treen and it was necessary to explain my wants as small, useful objects of wood. In other parts, particularly the West Country, after asking for small, useful objects of wood, the reply was, "You mean treen." Now the word "treen" is coming back into general use among collectors and purchase, it may require some repair and anti-beetle treatment as a preliminary.

Treen embraces a most fascinating range of woods as, although certain timbers were soon found to be best for particular objects, many articles were made from whatever the turner, carpenter, cabinet-maker or carver had conveniently to hand. It has all the charm which only handwork can give, even the commonest objects usually differing from each other in some small details. Many of the objects are no showcase specimens and where they have outlived their original purposes they can be adapted to modern needs without alteration or damage. In their introduction and passing, treen objects provide a fascinating record of changing social conditions and customs.

Unless you collect treen omnivorously, as my wife and I do, it is advisable to specialise in collecting and, at the commence-

careful consideration ment. should be given to background, space available, taste and type of object preferred, for the range is almost unlimited.



Fig. I. A selection of treen drinking vessels.

Supposing you decide to specialise in drinking vessels, there is a wide variety of shapes and qualities available in gob-lets, some of which, like those on and in front of the Georgian mahogany staved tray in Fig. I, are quite inexpensive. The finely turned Georgian maho-

finely turned Georgian mahogany goblets on the small piecrust tray will cost you a bit more and you will be lucky if you find anything like the tall vessel between the two trays, which is believed to be a XVIIth century wine biber for tasting the wine from the cask. The goblet on the extreme left of the picture is curious inasmuch as the bowl has an outside depth of 3½ in. but an inside depth of only a in.; the explanation may be that it was designed for an abstemious but polite host, who liked to "fill up" each time with his guests, without drinking much himself. The miniature barrel and bottle of mulberry wood, on the larve tray, each contains barrel and bottle of mulberry wood, on the large tray, each contains nutmeg graters and are two of the many varied forms of this device, used when mulled wines were popular.

Wooden tankards of English origin are rare, but if you do not

dealers and much explaining and unnecessary verbiage is thereby

saved.

In documents of the XVIth and XVIIth centuries, references In documents of the XVIth and XVIIth centuries, references occur most frequently to services of treen—meaning the wooden trenchers, platters, dishes, bowls, spoons, goblets, etc., which formerly graced the table before the glitter and clatter of glass, china and silver became commonplace. One of the earliest references to treen is that caustic comment, attributed to Boniface, Archbishop of Canterbury from 1245 to 1270, that "When priests were gold, chalices were of treen; now when the vessel is of gold, priests are wooden."

"Treen," however, covered a much wider range than eating and

"Treen," however, covered a much wider range than eating and drinking vessels; it seems to have been used

to describe all useful small objects of wood in the home, on the farm or in trade. The operative words appear to have been "wood" and "use". I have no record that treen was ever used to cover pure ornament, such as wooden statuary, although much, probably the majo-rity, of treen is undeniably decorative, due in many instances simply to use of the most suitable material and shape for a particular

burpose.

Why is treen collecting on the increase to-day? The reasons are, I think, that most treen occupies small space; it is available in an almost unlimited variety; ranges of objects can be found of such divergent values, that a collection can be formed to suit almost any purse; it is not easily broken and maintenance is the minimum—all that treen usually re-quires is normal household practice for woodwork: that is, that it be kept out of strong sunlight but away from damp, and that it be cleaned, fed and polished with a good wax polish at comparatively infrequent intervals. Admittedly, if neglected or ill used at time of



Fig. II. Some treen of the dining table.

#### COLLECTING TREEN

Fig. III. Wooden spoons and ladles for various uses.

mind including foreign specimens, Scandina-vian tankards, usually of birch or maple and often elaborately carved, are not difficult to find and are extremely decorative.

For the larger purse, there are those larger sels, the wassail bowls, usually of lignum vitae, which, as the name implies, was supposed to possess health-giving properties and was, therefore, when first introduced in the XVIIIth century, specially esteemed for vessels for holding beverages. Some of these bowls, finely turned from a single block of lignum vitae, are of truly gigantic proportions, holding as much as five gallons. The rarest drinking vessels are the standing cups of the reign of James I, which are usually fitted with knopped covers and decorated in poker work with out-lines of animals and semi-religious inscriptions. The most valuable drinking vessels are some of the burr maple mazer bowls of the XIVth and XVth centuries, but much of their value is in their elaborate silver or silver-gilt mounts

Loving cups, extra large goblets for passing from guest to guest at table, being ceremonial cups are invariably of fine quality and add

dignity to a collection. dignity to a collection.

All the vessels so far mentioned are examples of turnery, but there are also to be found coconut cups and goblets, often finely carved and mounted, and those curious and crude Irish drinking vessels known respectively as methers and lámhógs, which are hollowed from a solid block. More northerly climes seem to have specialised in coopered vessels. They are commonly found in all Scandinavian countries, whilst Scotland, with her characteristic independence and love of good workmanship, developed two outstanding ranges of staved vessels. Both are usually distinguished by employment of alternating staves of various light and dark woods. by employment of alternating staves of various light and dark woods, which are finely "feathered" into each other. The workmanship is the more remarkable as a penknife is reputed to have been the only tool employed. One variety of these vessels, known as bickers, is a straight-sided vessel, tapering inwards at the base and, although shallower, it undoubtedly derives from the same common stock as our beaker. Bickers are usually bound with willow and have two of their staves extended outwards at the top to form handles. the same family, but usually larger, are cogs or coggies; these have two staves extended upwards to form handles and are like miniature washing bowls. Another variant, the "luggie," with one stave



carried up to form a lug or handle, was really a porringer or ladling vessel. Some luggies have a double base with a pea inserted in the cavity, so that a child could rattle it for more porridge. The other family of Scottish staved drinking vessels are the quaichs, which are shallow bowls, more the equivalent of the English mazer but later in date, covering the XVIIth and XVIIIth centuries. Some are bound with willow, others with silver. Some quaichs are not staved, but hollowed from a solid block.

If you wish to collect treen for eating, you have a good selection. There are the square wooden trenchers, which replaced the "tranche" or square slice of bread on which meat was served in medieval days. The rarest trenchers are those with shallow cavities for salt in one cavity, so that a child could rattle it for more porridge.

The rarest trenchers are those with shallow cavities for salt in one corner. From being plain, flat boards, trenchers developed circular depressions in the centre for the meat and then evolved into circular wooden platters which are met with numerous variations in their turned rims; so also are the larger dishes, usually of beech. In the same collection, treen bowls must also find a place, as these were probably the most universally used vessels, serving such diverse purposes as ablutions, dairy use, in the kitchen and for serving stews at table. Elm, sycamore and beech are the most commonly found and often they are beautifully

patinated. The old-time significance of salt made the salts important vessels and although the most splendid were made of precious metals, many of the treen specimens are beautifully formed, in a wide variety of shapes, usually following contemporary silver. They are remarkable for the extremely wide range of woods employed. In our collection we have examples in mahogany, walnut, cherry, sycamore, box, teak, lignum vitae and laburnum, amongst

Whilst skewers are no rarity, those used for garnishing the cold buffet are almost unique if of wood. A set of six Georgian skewers, turned and carved from lignum vitae, is shown in Fig. II. Like most hand craft, they all vary in their turning and the position of their carved acanthus leaves. the position of their carved acanthus leaves. Among the other pieces in the same picture are a curious hob, formed from a root, a Georgian engine-turned bowl, a Victorian turned and pierced sweetmeat bowl and a "vine leaf" fruit dish, a set of bread platters, two of the dish slopes used before the days of well dishes, and a selection of egg cups. Central in front are two modern ebony knife rests, for the



Fig. IV. Some treen of the bedroom. The wig stand and wig powdering flask are in the collection of Mr. and Mrs. T. W. Bagshawe.

Fig. V. Old-time trade implements and other devices.

word treen has no reference to age and practical and well designed modern examples should find a place in a balanced collection.

In no field of treen has the wood carver given more rein to his fancy than in nutcrackers and these alone are so varied that they can easily form a complete and most fascinating collection. Four XVIIIth and XIXth century lever type

XIXth century lever type crackers are shown in Fig. II.

Specimens of the XVIth, XVIIth, XVIIIth, XIXth and XXth century are all to be found, though the early ones are costly. The lever pattern came first; the screw type is believed to have appeared in the second half of the XVIIth century. The best of the early specimens are French; most of the modern ones are Swiss.

If your taste is for crude treen and you have a simple cottage background to display it, kitchen or dairy pieces make a good collection. Chessels or cheese moulds, gingerbread and cake moulds and butter prints are all most decorative. Wooden funnels cover quite a variety of shapes and some of the early lemon squeezers are worthy of Heath Robinson. Early mincers, potato mashers, rolling pins, salt and spice boxes are much more interesting than a catalogue of their names suggests. Wooden mortars and coffee and spice grinders can include many specimens of fine form, colour and workmanship and the former, when fitted with metal liners, provide a practical receptacle and fine setting for flowers.

One thinks of spoons instinctively in connection with eating, drinking and the kitchen, but a collection of wooden spoons has much greater scope than that. The set of six Swiss Guard spoons, carved from walnut, Fig. III(H), were probably nothing more than interesting souvenirs, but the Welsh love spoon (G) commemorates the delightful, but now I fear obsolete, rustic custom of making a gift carved by the donor as a prelude to courtship. The spoon was at one time the almost universal love token in Wales and its acceptance denoted some measure of approval. The carving of these spoons, most of which date from the XVIIIth and XIXth centuries, convey many different messages in their chip carved or fretted symbolism, but their use was at one time so universal that the word "spooning" has passed into the English language. Among domestic wooden spoons and ladles, the Scandinavian (E) and (F) are decorative and the latter is interesting in having a thin side lip cut from the solid. Even punch, toddy and cordial ladles (A, D and C) have interest in their variations of style. English specimens such as (A) and (D) are almost invariably cut from one piece, while (C), which is Scottish, has the handle threaded into the bowl. (B) is made with a bend in the handle for easy tilting of liquid into the mouth; though this specimen is not from Carnarvon, "crooked spoons" were formerly a speciality of that county. Apart from domestic use, carved wooden spoons formerly played an important



part in Church ritual and some anointing and marriage spoons of boxwood come into the fine art class, as do also some XVIth and XVIIth century knife handles.

The bedroom provided much interesting treen as Fig. IV shows. Notable are the folding double wig stand of mahogany at the back and the carrot shaped rosewood wig powdering tube in the foreground. On the left, the finely carved boxwood comb is a Georgian fop's eyebrow comb. The XVIIIth century oval boxwood mirror frame, probably from Portugal, is finely carved, pierced and undercut.

Old-time tools and appliances can provide the basis of many different collections. Old woodworking tools are most interesting and often carved decoratively. This second remark applies particularly to XVIIIth century planes. There were many other trades and professions into which treen entered largely; Fig. V suggests a few. In the background, the two battledore shaped devices are early XIXth century straw splitters, used in the Luton hat trade. Next to them, the finely carved Italian chrism bottle of boxwood is dated 1725. All the other devices in the background are sail-makers' liners for smoothing seams in canvas, except the tool with clenched fist handle and concave blade, which is a serving mallet for straining on yarn or twine when sewing rope to canvas. Left to right in front are an early race knife, a spinet wire stretcher, a folding race knife, a pricking tool and a ramrod and funnel of rosewood.

Space will not permit description of all the interesting treen connected with textile making, such as silk throwers, wool winders and bowls and lace bobbins, but the selection of knitting sheaths (Fig. VI) gives a small idea of the enormous diversity of their designs. These devices, for fitting in the belt and holding the needle, sometimes served as love tokens like Welsh love spoons. Third left and first right, with their heart motifs, are typical. The crude specimen at top of the picture, with belt clip, chain and "clew" holder for the wool ball, is all carved from one piece of wood and is an exceptionally early specimen, dated 1690. The wooden chain, carved from one piece, at the bottom of the picture, is not a knitting sheath, but was the work of a Napoleonic prisoner of war.

knitting sheath, but was the work of a Napoleonic prisoner of war.

Treen is so vast a subject that omissions from the range must of necessity far outweigh the objects briefly described in this article.

For instance, no mention has been made of treen connected with tobacco, but it is so varied that it will form the subject of a further article.

Collecting treen will make

Collecting treen will make your travels interesting and your memories fragrant and will invest some of your most treasured "finds" with the remembered thrill of a real discovery in an antique or quite often a real junk shop. Finally, individual additions can be made to a treen collection almost continuously and at little cost in money or space, whilst what is no small comfort in these times, is that treen not only maintains and gradually increases its value, but it is in most instances useless to burglars!



Fig. VI. Knitting sheaths.

# HARD-PASTE NEW HALL PORCELAIN-PART I

BY T. A. SPRAGUE

THE study of New Hall porcelain is beset with certain difficulties not encountered in the products of most other English factories, owing to the relative absence of historical records concerning it. According to Mr. W. B. Honey, 1 Richard Champion's patent for the manufacture of hard-paste porcelain was purchased in 1781 by a company of five Staffordshire potters, who began operations at Anthony Keeling's pottery at Tunstall; in the following year, after a disagreement among the partners, the works were transferred to the New Hall factory at Shelton, now part of Hanley. Dr. F. Severne Mackenna\* considers that the patent was

were transferred to the New Hall factory at Shelton, now part of Hanley. Dr. F. Severne Mackennas considers that the patent was never acquired by the New Hall firm, nor worked by them; Mr. G. E. Stringer, however, cites a statement, published in 1795, to the effect that Champion sold his patent to the New Hall company for such a sum of money as enabled him to retire to America. Mr. Honey states that about the year 1810 the manufacture of hard-paste was given up at

Fig. I. (Left) Chinese prototype. (Right) New Hall copy (No. 195).

New Hall in favour of a glassy-looking dull white porcelain, which on analysis proved to be essentially a bone-porcelain of the modern Staffordshire type, and that the business was wound up in 1825. On the other hand, Mr. Stringer puts the year of the change-over to bone-china as 1812, and states that the New Hall company did not go out of business until 1831. He mentions that the firm, which had traded since about the beginning of the XIXth

bone-china as 1812, and states that the New Hall company did not go out of business until 1831. He mentions that the firm, which had traded since about the beginning of the XIXth century under the name "Hollins, Warburton, Daniel & Co.," still described itself on an invoice of the year 1812 as "Manufacturers of Real China," but this by itself hardly seems conclusive evidence that hard-paste was still made at that date, as the stock of old invoice forms might well have continued to be used after the change-over to bone-paste. Mr. Stringer states, without giving the evidence, that Champion transferred some of his artists from Bristot to New Hall. If such a transfer can be substantiated, it will go far to explain the continuity between Bristol and New Hall, a continuity so marked that it is often difficult to distinguish "cottage Bristol" from early New Hall. For these and other reasons the appearance of Mr. Stringer's forthcoming book on New Hall porcelain will be eagerly awaited by students of the subject.

Perhaps the chief interest of New Hall lies in the fact that it is

Perhaps the chief interest of New Hall lies in the fact that it is one of the only three English factories that made hard-paste, its predecessors being Plymouth and Bristol. Plymouth porcelain is

rare and expensive, and the New Hall collector is not likely to come across it, and Champion's Bristol, some of which may be confused with New Hall, is relatively scarce. Hence the identification of hard-paste New Hall is comparatively easy after the first obstacles have been surmounted, in spite of the fact that it never, so far as is known, bears any mark or name definitely indicating its origin. As in other English factories, many of the decoration patterns (hereafter called "patterns"), and even the shapes of the individual pieces, were copied from the hard-paste porcelain made in China for the European market, and imported into England in great



quantities, especially during the XVIIIth century. Hence the first thing the beginner has to learn is how to distinguish New Hall from this Chinese hard-paste which is often offered by less-knowledgeable dealers as "Oriental Lowestoft." Little reliance can be placed on any single character: just as in the classification of animals or plants, it is the possession of a combination of several characters that affords a satisfactory basis for diagnosis.

The glaze of Chinese export porcelain, instead of being perfectly uniform, is often marred by the presence of minute dots that give it a "skinny" appearance. The paste itself is very grey, and frequently has pits and fire-cracks in it, and the footrings of saucers are often yellowish. The decoration is usually on the florid side, the flowers in floral patterns tending to be massed in close bunches. The brush-work is fine, and indeed often minute, looking as if it had been done under a magnifying glass or with the aid of a very strong pair of spectacles. The pink and puce enamels tend to be frizzled, being disfigured by a lot of small bubbles due to the high temperature at which they were

frizzled, being disfigured by a lot of small bubbles due to the high temperature at which they were fired, and the green enamels often form projecting blobs. Details of women's hair and dress are often picked out in gold, and the outlines of baskets and those of leaves and



Fig. II. (Left) Chinese prototype. (Right) New Hall copy (No. 425).

their veins are sometimes also in gold.

On the other hand, hard-paste New Hall porcelain has a uniform glaze, often containing numerous fine bubbles, larger ones frequently collecting in the glaze round the bottom of cups and saucers in the angle formed by the footring with the base. The paste is often slightly greyish, but much less so than in

#### APOLLO

Fig III.
Bristol coffee-cup,
teapot and
cream-jug.



the Chinese export porcelain, and is relatively free from blemishes, apart from the occasional presence of black dots in the glaze, and the footrings, though unglazed at the very base, are not yellowish. Chinese floral patterns were usually much simplified by the New Hall decorators who copied them, the freer style of painting giving a more artistic effect than the rather crowded patterns of the Chinese prototypes (Fig. 1). Attractive Chinese pictures of scenery and

of them is usually decisive. After a time, moreover, the collector of New Hall will be able to recognize Chinese export porcelain almost at a glance by its greyish tone, its glaze, and especially by the style of the painting.

Most of the sumptuous illustrated monographs on various kinds

Most of the sumptuous illustrated monographs on various kinds of English porcelain deal mainly with museum pieces such as figures and ornamental vases, and give little help to the collector of modest

means who has perforce to restrict his purchases to articles for domestic use such as tea and coffee sets, plates and jugs. More seems to be known about the handsome china services made at Bristol by Champion for his friends, than about his simple "cottage china" which, incidentally, seems most inappropriately



Fig. IV. Two Bristol coffee-cups.

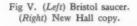
named, as it can seldom have graced a cottage parlour. According to Mr. Honey, this "cottage china" was slightly decorated with festoons and sprigs, without gilding, the colouring was distinctive, pinks tending to be brownish, and a clear yellow, an uncommonly wet and juicy red and a bright translucent leaf-green were characteristic of this and other Bristol (and Plymouth) china. The globular teapots, copied from the Chinese, had straighter sides than at

Worcester and Lowestoft.

With the aid of these hints, the teapot shown in Fig III with a gnome-like boy offering a flower to a man holding a parasol may be identified as Bristol cottage china. The knob on the lid is of the same shape as those usually found on "silver-shaped" New Hall

people, however, were often spoilt in the English version, in which the drawing is inferior and the colouring less delicate; in the case of a popular pattern, where the decoration of each new batch seems to have been copied from the last, there is a gradual and often very marked deterioration in the distant features of the landscape (Fig.

marked deterioration in the distant features of the landscape (Fig. II): in the Chinese saucer the waters of the lake are represented by continuous horizontal shading, whereas in the New Hall one the shading is broken up into patches, one of which almost obliterates a branch of the tree in the foreground. In New Hall the pink



and puce enamels are not frizzled as a rule, nor do the patches of green enamel project noticeably. Gilding is but seldom used, and in any case not for the finest details of a pattern. The paste is on the whole less translucent and more cloudy. As has been said, no single one of these characters can be taken as a safe guide, but a combination of most



#### HARD-PASTE NEW HALL PORCELAIN

Fig. VI. Bristol teacup, teapot and coffee-cup.



teapots and, like them, has a central steam-hole. The shape of the handle with its thickened thumb-rest and the knee-like bend near the bottom should be noted. The handle decoration consists of three broad, blunt, acutely barbed arrow-heads in a line of large dots, and the same handle decoration occurs on the accompanying coffee-cup and "helmet-shaped" cream-jug. These blunt but sharply barbed arrow-heads are found also on the broad, flat handles of the two coffee-cups shown in Fig. IV, which may be assigned to cottage Bristol on account of the general scheme of decoration with green festoons, the muddy tint of the pink bands outside and inside the cups, and the lobed band of rich deep underglaze blue inside them, as well as from the characters of the paste and glaze. Distinct wreathing occurs inside both coffee-cups, and one of the Distinct wreathing occurs inside both coffee-cups, and one of the handles is set slightly askew. A Bristol saucer corresponding to the teapot in Fig. III, and a New Hall one exhibiting a variant of the same pattern, are shown in Fig. V. The Bristol saucer is distinctly greyish, the enamels are applied more thickly and are deeper coloured, and the drawing of the figures, especially the boy's legs, is a good deal better; the footring is thinly glazed. The New Hall saucer is neither so greyish nor so well enamelled, and the footsing in which we have been forward. footring is quite matt; the pattern differs in the boy leaning forwards, and in the smaller post between the two figures. Where the same pattern was used by two or more factories, specimens of the New Hall variant can often be detected by differences such as these in the design.

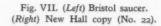
A cottage Bristol teacup, teapot and coffee-cup of a third pattern are illustrated in Fig. VI. All three pieces are brilliantly glazed and coloured. The teacup exhibits a gentle ogee curve when viewed in profile, owing to the lip being slightly turned outwards; and the coffee-cup has an "imp's ear" handle with a thickened and the conee-cup has an imps ear handle with a thickened thumb-rest; the teapot, formerly in the collection of Major Garrett Oddin Taylor, though nearly of the typical New Hall "silvershape," differs from it in several respects. It rests on four feet below the projecting bands, each of them moulded in the form of a six-petalled flower with a projecting central boss. The tapering straight-sided spout is characteristic, and the handle exhibits

"herring-bone" ribbing and a feather-like decoration; the knob is solid and acutely ovoid, the steam-hole being situated half-way between the centre and rim of the lid. The same handle-decoration is present on the coffee-cup. Fig. VII represents a Bristol saucer, and a bone-paste New Hall one of the same pattern (New Hall, No. 22), the latter being markedly inferior in the glaze, the details of the design and the enamelling. This is one of saveral investments. of the design and the enamelling. This is one of several instances in which a comparatively early New Hall pattern was revived perhaps thirty years later, after the change-over to bone-paste, if indeed it was not made from time to time during the factory's

Neither of the teapots illustrated in Figs. III and VI bears a pattern number, whereas all undoubted New Hall teapots seen by the writer bear the number on the base. This is an additional reason for ascribing these two to Bristol, rather than to early New Hall. Mr. Stringer<sup>5</sup> has figured, and ascribed to early New Hall, an unnumbered teapot ("John and Mary Wood's teapot") of pattern No. 22, of the same general shape as the one illustrated in Fig. III. No. 22, of the same general shape as the one illustrated in Fig. III, No. 22, of the same general shape as the one illustrated in Fig. III, but with a differently shaped handle. I think that this also may be Champion's Bristol, more especially since it agrees in certain details of the decoration with the teapot shown in Fig. VI, notably the blue arc between the two largest flowers. In the Bristol version this is either continuous, or represented by three medium-sized semicircular areas, whereas in the New Hall variant, occurring on marked pieces of bone-paste, it is replaced by an arc of 7-15 small dots. The blue drops which form such a marked feature of the border are definitely semicircular in outline in the Bristol form of the pattern, and longer straighter-sided and less regular in the New attern, and longer, straighter-sided and less regular in the New Hall variant.

It would seem that Champion's Bristol factory was largely experimental, and that a great variety of porcelain of different shapes and styles of decoration was turned out by it, whereas the New Hall factory, working on strictly commercial lines, produced in its first thirty years a much smaller range of pieces, more or less stereotyped as regards their form, and even as to the decoration of teapot and coffee-cup handles. Only some five different shapes of cream-jug seem to have been made at New Hall during

the hard-paste period, and about four shapes of teapot. A description of some of the more characteristic shapes and patterns will be given in a later article.





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 pp. 240, 241; ed. 3 (1948), pp. 242, 243.
 Mackenna, F. Severne, Champion's Bristol Porcelain (1947), p. 28.

<sup>3</sup> Stringer, G. E., Jubilee Souvenir of the New Hall Pottery Co. Ltd. (1949), p. 7.

<sup>8</sup> Eccles, H., and Bernard Rackham, Analysed Specimens of English Porcelain (1922), p. 40, No. 43.

<sup>8</sup> Stringer, G. E., Histories of the Old and New Hall Potteries (1941), p. 8.

Stringer, G. E., New Hall 1781-1830: Pattern 22 (The Pottery Gazette and Glass Trade Review, February,



The Nantgarw Pottery in dissolution.

N a hillside in the Taff Valley the buildings of the famous Nantgarw Pottery are gradually falling to ruin. Here it was that Billingsley first produced the exquisite Nantgarw Porcelain—the porcelain which has been likened to fallen snow. The pottery is situated in a secluded spot about seven miles from Cardiff and two and a half miles from Carphilly, and stands on the bank of the old Merthyr to Cardiff Canal. At its feet—for the hill is steep—are a few quaint old dwelling houses. Although modern buildings are creening nearer, the immediate Although modern buildings are creeping nearer, the immediate area of the Pottery is, as yet, little changed, except that the once area of the Pottery is, as yet, little changed, except that the once busy canal is now a quiet weed covered, tree shaded waterway, filled in for the greater part of its length. The sketch shows the Pottery as it is to-day. The first building on the left contained the pug mills, grinding mills and drying rooms. Over the drying rooms was reputed to be Billingsley's studio or workshop. At the end of this building are the ruins of a kiln. The next building contained the warphouse pine workshop and dipping sheds. contained the warehouse, pipe workshop and dipping sheds. Behind this can be seen the house in which T. Pardoe lived, the brilliant artist who decorated much of the Nantgawr pottery, and it is interesting to note that the present tenant is Pardoe's great-grandson. It was in 1813 that porcelain commenced to be made at the little village of Nantgarw, or "rough brook." It has been a matter of some conjecture as to why they picked such an isolated place, but possibly the local supply of coal, and the transport facilities offered by the canal, had some bearing on their decision. This canal had been opened in 1794 to convey coal and iron from Merthyr Tydfil to the port of Cardiff, 25 miles

away. From there Billingsley could get a good shipping service to London—the market for his products.

In November, 1820, W. Weston Young took over the Nantgarw Pottery and, with Thomas Pardoe of Bristol, decorated the porcelain which had accumulated in the storerooms. When

porceiain which had accumulated in the storerooms. When this was sold the pottery closed down again in 1822.

The pottery once more came to life in 1835 when W. H. Pardoe, eldest son of Thomas Pardoe, commenced the manufacture of earthenware, stoneware and clay pipes, and built up a successful business which was carried on by members of the Pardoe family until as recently as 1920, when production finally came to an end came to an end.

A survey of the pottery was carried out in 1931 on behalf of the Museum of Wales by Isaac J. Williams and D. K. Baxendall and the report published in Archaeologia Cambrensis, 1932, and reprinted in pamphlet form by the Museum authorities in July,

Source of information:
"The Nantgarw Pottery and its Products," by Isaac J. Williams.
"Pottery and Porcelain of Swansea and Nantgarw," by E. Morton

"Nantgarw Porcelain," by W. D. John.

CHARLES R. DENNIS

## COLLECTORS' PROBLEMS

PORTLAND VASE REPLICAS

C.H. (Nairobi). Replica of Portland Vase with pink ground, high glaze and gilt handles. The Portland (Barberini) Vase was disinterred between 1623 and 1644 from a burial mound near Rome. It is made of blue-black glass with a superimposed white layer which was utilised by a gem engraver to form the bas-reliefs layer which was utilised by a gem engraver to form the bas-reliefs of the decoration. It was brought to England by Sir William Hamilton in 1784 and was bought by the Dowager Duchess of Portland, who died in 1785. It was included in the sale of her rarities and bought in by the Duke of Portland, some understanding apparently having been formulated between him and Josiah Wedgwood, who was anxious to copy it. Wedgwood obtained possession of it for this purpose three days after the sale, in June, 1786, but it was only in the autumn of 1789 that he succeeded in producing the first satisfactory copy. A limited number of replicas were completed for subscribers, but probably not more than fifty during Wedgwood's life. The original moulds are still in existence, and as late as the early part of the present century the Wedgwood firm were producing replicas, present century the Wedgwood firm were producing replicas, often with red figures on a black ground, but also with various other grounds, such as buff, light blue, pink, etc., with additional variations in the form of partially or wholly glazed effects. There is no doubt whatever that your specimen is one of these later

FLIGHT, BARR AND BARR SERVICE

Tea and coffee service with black transfer scenes and figures; gilt bands. You mention that the figures are in Regency dress, which in itself immediately discounts any possibility of the service being "Dr. Wall period Worcester," for the Wall period (1751-1783) and the Regency (1811-1820) do not approach each other in time. Your service is indeed most probably of Worcester manufacture, but of the Flight, Barr and Barr period (1813-1840), and the decoration is the result of a process known as bat-printing, in which the impression is transferred to thin sheets of glue and from them to the glazed porcelain, the vehicle used being linseed oil, and the colour being dusted on to the porcelain surface as a fine powder before firing in the kiln. The process, which was regarded at the time of its invention as a great improvement on the earlier transfer line engraving perfected by Robert Hancock, enabled the effect of a stipple engraving to be reproduced with considerable fidelity. This made possible the representation of work by many of the most noted exponents of stipple engraving, together with that of a host of less efficient followers. Worcester was not by any means the only factory to employ bat-printing, and it cannot be stated with certainty that your service is of that provenance, although the description of shape and translucency, and the presence of the two gilt lines, one narrow and one wide, all tend to confirm this attribution.

You enquire whether these things "are worth protecting and preserving." We feel that your Portland Vase is not, perhaps, of great importance as a work of art, but the tea and coffee service, although not of a period which is greatly esteemed by most collectors, is a typical example of its kind, and has all the interest and dignity which considerable age usually confers. time goes on, increase in interest, and is certainly well deserving of care and protection. To most collectors the fundamental of care and protection. To most collectors the fundamental changes which were introduced by Thomas Flight when he bought the Worcester factory in 1783, robbed the porcelain of much of its distinctive character, but in spite of this there is a very considerable charm and atmosphere about the domestic wares of this period, and they form an authentic record of the taste and culture which obtained in England early in the last

# FRENCH AND ENGLISH ENGRAVINGS, PRINTS AND AQUATINTS

As far as can be told from the descriptions, the most important item is the aquatint, by B. Cole, of Old London Bridge and St. Paul's. Views of old London are particularly sought after at the

Paul's. Views of old London are particularly sought after at the present time. The set of engravings, "Domestic Habits," are not highly appreciated by present-day collectors. The publishers, S. W. Fores, are still in existence as a firm.

Alexis-Nicolas Perignon was born in Nancy in 1727 and died in 1782. Unless the prints are coloured they would be of very little value. The same is the case with the other French prints, by Dietricy. The set of prints of famous theatrical characters record received area interesting and should containly be agreefully area. sound more interesting, and should certainly be carefully pre-served. They are evidently by William Ward, the son of the more famous William Ward, brother-in-law of George Morland. The younger Ward was born about 1800, and obtained the silver medal of the Society of Arts at the age of twelve. He died in

POTTERY AND PORCELAIN: COMMEMORATIVE CATALOGUE OF THE ENGLISH CERAMIC CIRCLE EXHIBITION, 1948. xv + 94 pp. 3 colour plates and 120 in monotone. Demy 4to. (Routledge & Kegan Paul Ltd., London, 1949.) Six guineas

HEN the English Ceramic Circle decided to hold an exhibition to mark its coming-of-age in 1948, the committee were fortunate in securing the use of a gallery at the Victoria and Albert Museum, and the exhibition was open from May 5th to June 20th. One of the first decisions of the committee was that a fully illustrated and worthy record of the event should be issued in the form of a Commemorative Catalogue.

It is this volume which is now published.

A large proportion of those interested in the subject of English ceramics availed themselves of the opportunity afforded by this exhibition to see specimens from the private collections of members of the Circle, and as every piece which was on view is illustrated in this catalogue, its scope will be familiar already to many.

Representative though the exhibition was, there was a fairly

widespread feeling that the opportunities it presented had not been fully grasped, but it was not in every case easy to persuade owners to lend specimens, and several well-known collections were not represented for this reason. Although the committee realised that not every member possessed specimens of outstanding importance, it was constantly, and very properly, urged that all should contribute examples from their cabinets, irrespective of considerations of rarity-interest. This explains any irregularity of standard which may be detected, but there are far fewer disappointments on this score than might have been expected under the circumstances. Chief amongst them, perhaps, are the one or two palpably incomplete specimens which ought not to have passed the Selection Committee; for instance the Chelsea vase on plate 47 and the three Worcester vases on plate 92, none of them so rare as to make it a matter of difficulty to secure specimens with covers, scarcely come up to the standard of completeness which may justifiably be expected to guide the decisions of a Selection Committee on an occasion

In a short Foreword, Mr. Bernard Rackham, C.B., gives an account of the history of the Circle, and in a Preface the President, Mr. Aubrey J. Toppin, M.V.O., York Herald, indicates the aims of the order of the control of the exhibition.

Coming more particularly to the Catalogue, there can be nothing but praise for the dignity and indeed lavishness of its presentation. Those responsible have fully realised that the main value of any such publication lies in the illustrations, and in this respect especially it would be impossible to suggest any improvement; scarcely

ever before have ceramic specimens been presented to the reading public in such telling isolation, and the grouping on each plate, all but four being of full-page size, is achieved with the sense of balance which only long experience can assure.

It is in the descriptions alone in the whole volume that there is

om for criticism, for there are one or two points which cannot fail to have an unfortunate effect on the less experienced collector, who will, quite properly, regard this publication as authoritative and beyond question in every particular. There is, for instance, a most unfortunate confusion, in describing decoration, between butterflies and moths; No. 235, as an example, is stated to have, inter alia, a moth painted on it, but the insect is, most obviously, a butterfly. There are a considerable number of similar instances. The point may perhaps seem at first unimportant, but actually it tends to cause confusion with wares, particularly those of Derby, on which moths are a distinctive feature and are used, together with the expression "the moth-painter," to denote a well-recognised type of porcelain. The unfortunate confusion of butterflies with moths may well stir up quite a volume of misunderstanding amongst students.

There is, again, a deplorable retention of the term "Bristol (Lowdin's)" in defiance of modern opinion and information. It cannot now be disputed that the notorious William Lowdin had nothing whatever to do with the manufacture of porcelain, and it would have been justifiably expected that a publication sponsored by the English Ceramic Circle would have scorned to perpetuate such a mistaken and exploded idea.

In the description of No. 442, a Worcester cup and saucer with figures, there are two blunders, one grossly misleading and the other less important; the ground of these pieces is not, as stated, "dark blue," but powder blue, and therein lies their excessive rarity and interest for collectors; and the cup is not, as stated, a "tea-cup" but a coffee cup, a similar mistake being made in several other instances. Slips like these can do much to mislead younger

collectors and are regrettably unnecessary in a volume such as this. But having drawn attention to them, there is nothing but praise for the whole production, and particular pleasure will be derived from the three beautifully printed colour plates, from blocks loaned by APOLLO. It is a volume which takes its place at the forefront of modern ceramic literature, and from its comprehensive scope it is one which no collector of English earthenware or porcelain need hesitate to acquire.

## SALE ROOM NOTES & PRICES

The following March sales could not be included in the May issue.

\*LOCKS. Sotheby's had another Tompion bracket clock for sale during March. This had been sent by the Hon. Mrs. Devereux, and brought £1,100. It bore the number 240, and was 13 in. high. An extremely attractive small chiming bracket clock, by Kenneth Maclennan (1778-1825), the maker of a planetarium for the Royal Institution, made £200, and a French mantel clock, in ormolu with Sevres porcelain plaques, by Charles Dutertre, £58. Long-case clocks included one by Ellicott, in a mahogany case, £35, and an early example, by Richard Street, of London, who was free of the Clockmakers' Company in 1687 and Warden in 1715, brought £7. A "grandmother" clock, in a case veneered with oyster laburnum and walnut, 5 ft. 3 in. high, made £115.

A walnut long-case clock, by Richard Lyons, made in the late XVIIth century, brought £141 15s. at Christie's.

TAPESTRIES. Christie's sale of March 24th included a few attractive panels. A Beauvais Chinoiserie tapestry, circa 1730, 9 ft. 10 in. high by 15 ft. 9 in. wide, brought £504, a French table-cover, woven with a floral design, 12 ft. by 8 ft. 6 in., probably by Le Fevre, £420, and a panel of XVIIIth century Aubusson tapestry, woven with hounds chasing a hare, £222. Savonnerie carpets are probably the most expensive to buy at the present time. the present time. An example, 23 ft. 2 in. by 16 ft. 4 in., brought

ARMS AND ARMOUR. In Christie's sale of March 3rd a ARMO ARMOUR. In Christie's sale of March 3rd a demi-suit of bright steel armour, Spanish, circa 1570, from the Duke of Ossna's collection, brought £46 4s., and a North Italian demi-suit, circa 1560, £102 18s. A complete Spanish chanfron, circa 1545, decorated with alternate bands of gilt and bright steel, from the Londesborough collection, 1888, £71 8s. A German late XVth century archer's pavois d'assaut of wood covered with

sheep skin, £157 10s., a XVIth century Scottish "Claidheamh-Mor," £99 15s., a late XVIIth century German bishop's sword, the blade etched with the portraits of the Twelve Apostles, £81 18s. A French XVIIth century Flamberg rapier, 44½ in long, 17 guineas, a XVIIth century town sword, the shell guard of embossed copper gilt, £55 10s., two late XVIIth century swords, one a Landschnecht, 12 guineas, and two XVIIth century swords, 5 guineas

A pair of double-barrelled flint-lock pistols, by Griffin, of London, £75 12s., a pair of flint-lock duelling pistols, by I. Reed, of London, £42, and an Italian flint-lock pistol, inscribed Lorenzo

Bertolio, with another, £35 14s.

MUSICAL INSTRUMENTS. At Puttick and Simpson's a violin labelled C. F. Landulphus, with two bows, brought £26, an old Italian violin, labelled L. Storioni, £58, a violoncello by J. B. Vuillaume, Paris, £62, and a violin by Hieronymus, the son of Nicolo Amati, Cremona, 1692, £820.

#### APRIL

PICTURES AND DRAWINGS. During the month Christie's disposed of a number of interesting works including the "Ox-eye Daisies" by H. Fantin Latour, 1887, for £462; drawing of Birket Foster, "Pet Rabbits," £210; and pictures by W. Shayer, Sen., "A Gipsy Encampment," £184; "Fruit and Flowers," E. Ladell, £126; "Lady painting a child," F. Beda, £225; "A Wayside Inn," £121; "A Mountain Landscape," C. Krieghoff, £157; Portrait of John Jones, A. Cooper, £189; "Cottage among Trees," J. Van Goyen, £157; "Fishing Boats in a Breeze," A. Van Beyeren, £204; "Bowl of Flowers," A. Brueghel, £147; Portrait of the Duchess de Chantillon, Corneille de Lyon, £189; "A Wine Glass," etc., W. Van Helst, £210; "Two Boys Drinking and Smoking," C. Netscher, £273; "The Sister," Mathew Smith, £294; "The Siamese Cat," Christopher Wood, £199; "View near Henley," F. W. Watts, £136; Portrait of Admiral Van Tromp, B. Van der Helst, £126; "The Dam at Amsterdam," J. H. Prins, £136; "Festoon of Flowers," D. Seghers, £210; "View in a Dutch Town," H. Verheyen, £178; "Festival in a Flemish Village," Brueghel, £168; and "A Dance Champetre," Lancret, £105.

Four pictures by or attributed to school of Canaletto, all views

Four pictures by or attributed to school of Canaletto, all views of London, sold by Robinson & Foster, brought £209.

On April 12th Puttick & Simpson sold views of Monaco, Nice

and Eastern sketches, of the English school, £52; and on April 28th, a picture of the German school, signed A.D., Portrait of merchant

a picture of the German school, signed A.D., Portrait of merchant with beard, 38 x 37 ins., £410.

The following were included in Sotheby's during the month: "The Adoration of the Shepherds" on panel, Parmegianino, £105; "Cart with figures on country road," Jan Van Goyen, £220; and Landscape by the same, £130; "The Flower Market at Amsterdam," G. A. Berckheyde, £380; "River Landscape," J. Van Goyen, £340; "Venus, Cupid, Folly and Time," by Bronzino, £260.

FURNITURE disposed of on April 1st and 8th at Sotheby's included many interesting items: a small walnut Dutch chest of drawers, XVIIIth century, £110; Georgian pedestal dining table, £140; six items, Nos. 111 to 116, including pair bergères, four fauteuils, another set of four, pair bergères Louis XV style and another identical pair, and a wing armchair Louis XVI style, £480; another identical pair, and a wing armchair Louis XVI style, £480; Sheraton pedestal cabinet, £105; Chippendale secretaire bookcase, £95; chiming longcase clock, Tompion, £135; late XVIIth century marquetry veneer cabinet, £250; pair George III elbow chairs, £135; Georgian display cabinet, £260.

Knight, Frank & Rutley sold a few interesting pieces: burr walnut kneehole writing desk, £46; a similar one with plate glass top, £72; carved walnut chest of drawers, £30; a buhl inlaid

tortoiseshell kneehole table, £30; pair walnut winged easy chairs, £60; oak breakfront bookcase, £45; mahogany oblong shaped silver table, £38; Georgian mahogany drum library table, £42; Chippendale Gothic mahogany bookcase secretaire, £300; banded and figured walnut cocktail cabinet, £95; Queen Anne walnut oyster chest, £38; French commode, £35; mahogany Louis XV style cylinder front writing desk, £80.

Robinson & Foster had some interesting antique pieces during the month, viz.: two-pillar dining table, £30; Georgian mahogany bookcase, £40; Chippendale carved and gilt oval mirror, £38; Regency rosewood satinwood banded and brass inlaid breakfront cabinet, £182; pair carved walnut tub-back armchairs, £30; Louis XV amboyna and tulipwood bonheur du jour, £38.

SILVER. The sale of silver of the late John M. Wood and others at Christie's included the following: a shell and rosette pattern table

service, 1823-1824, £300; an epergne on claw feet, by Matthew Boulton of Birmingham, 1822, £90; four table candlesticks, Birmingham, 1822, £76; George II small punch bowl, Joseph Smith, 1735, £155; Queen Anne plain cylindrical tankard and cover, John Smith, 1704, £80; pair George I candlesticks, Thomas Folkingham, 1716, £160; Charles II silver gilt tankard and cover, 1678, maker's mark, FL, a bird below, £175; George II plain cylindrical coffee pot, Thomas Farrer, 1736, £98; an interesting Scottish tea service, teapot, salver, sugar basin and low creamboat, all four pieces by James Ker, Edinburgh, 1739; creamboat bearing assaymaster's mark of Archi-bald Ure, the rest the mark of David Mitchell, the name unrecorded baid offe, the test the mark of David Mitterleft, the famile limited the by Jackson, £390; four George II table candlesticks, two John Tuite and the others John Cafe, 1734 and 1749, £135; George II oval cake basket, David Williume, Junr., 1745, £115; Queen Anne circular monteith, John Jackson, 1705, £225.

The other important sale of the month was at Sotheby's, of fine London provincial and Societies proposes and English and Continuents.

London, provincial and Scottish spoons and English and Continental silver: pair of Scottish spoons, maker's mark I.M. in monogram, silver: pair of Scottish spoons, maker's mark I.M. in monogram, Edinburgh, circa 1648, £50; another rare pair, by Edward Cleghorne, deacon Hames Fairhaine, Edinburgh, circa 1651, £44; an Edward VI lion sejant one, maker's mark N.B., Nicholas Bartholomew, London, 1548, £95; a diamond point spoon, showing traces of gilt, London, 1400-1450, £300; some interesting foreign silver; French tea service, late XIXth century, £80; Dutch silver cake casket, Amsterdam, £38; two Swedish beakers, £75; German gilt ox cup, XVIIth century, £70; a German gold and enamelled chalice set with diamonds and rubies, XVIIth century, £400; and an interesting number of fine English pieces, which realised quite moderate prices; fruit wood and silver mounted George III library an interesting number of fine English pieces, which realised quite moderate prices; fruit wood and silver mounted George III library inkstand, Matthew Boulton, Birmingham, 1807-8, £68; George III coffee pot, Robert Sharp, London, 1775, £50; two George II tea caddies, Samuel Courtauld, London, 1754, £70; pair late George II table candlesticks, John Cafe, London, 1756, £56; Queen Anne caster, Pantin, London, 1713, £54; William and Mary tankard, London, 1790, £150; a royal inkstand, gilt, in the form of a seal box, with a presentation inscription, Philip Rundell, London, 1820, £78; George III oblong inkstand, Terry & Co., London, 1781, £62; Queen Anne silver gilt strawberry dish, believed to be by John Wisdom, London, 1703, £100; fine George I Irish teapot of exceptional capacity, 5¼ inches high, marked on base and lid, by John Hamilton, Dublin, 1715, £720.

CERAMICS, English, Continental and Oriental. Puttick & Simpson included the following during the month: pair of large Dresden centre pieces, £26; pair Dresden candelabra, £24; pair Dresden urn-shaped vases and covers, painted with garden scenes with figures after Watteau, 19 inches, £58; Chinese cylindrical vase and cover, £30; another pair of Dresden candelabra, £23; pair of Wedgwood vases and covers of green and white jasper, £20;

Wedgwood vases and covers of green and white jasper, £20; a Bow part service, 19 pieces, £20; mirror in shaped Dresden frame, 34 x 28 inches, £30.

The late Mr. John M. Wood's collection of Chinese and English porcelain was dispersed at Christie's on April 28th: pair Bow candlesticks, £97; pair Chelsea figures of partridges, 5½ and 6½ inches, raised anchor mark in red, £535; set of eight figures of the Taoist Immortals or Genii, £210; pair of figures of cranes, 17½ inches, early Ch'ien Lung, £357.

Sotheby's sale of April 26th came from many important sources, English and Continental: Astbury Whieldon figure of a cavalry trooper on creamy white earthenware, 1750, £270; Worcester dessert service, plain apricot ground enclosed by a broad gilt key pattern border, mark an incised B, £240; large Worcester jug, yellow ground of cabbage leaf form, Wall period, £130; pair Bow figures of birds of prey, £170; Worcester apple-green teapot cover figures of birds of prey, £170; Worcester apple-green teapot cover and stand, £78.
The following

wing were included in Phillips, Son and Neale's: A Capi di Monti porcelain bowl and cover, £76; old Derby dinner service, gros bleu and gilt, £125; Minton dinner service, £135; and Royal Derby tea service, £50; pair fine Sèvres vases and covers, £58; Dresden porcelain chandelier, £58.

COINS. Messrs. Glendinning disposed of the Dominic Mitchell array of remarkable collection of gold coins on April 27th. Messrs. Spink spent £10,000 and naturally won the chief examples: the George III pattern gold crown, 1818, realised £1,100, with the George III pattern gold crown, 1818, realised £1,100, with the Pistrucci group of St. George and the Dragon; an 1817 gold crown, £850; and for another specimen of 1817, £625; in 1935 only 25 pattern George V Jubilee gold crowns were struck; £560 was paid for the Mitchell example, and £520 for a George III pattern five gold piece, 1770; the eight gold survivors of Charles I's Oxford Triple Unites struck in the Civil War, 1642-4, totalled £760.

